

THE  
**ART AMATEUR:**  
A  
MONTHLY JOURNAL

*Devoted to the Cultivation of Art in the Household.*

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# THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF  
ART IN THE HOUSEHOLD

## MONTHLY JOURNAL

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VOL. III.—No. I.

NEW YORK AND BOSTON, JUNE, 1880.

Price 35 Cents.  
With Supplement.



Peint par Cesare da Sesto

CESARE DA SESTO'S "HERODIAS."

Gravé par Forster

FAC-SIMILE OF THE ENGRAVING IN THE "GALERIE DE FLORENCE."

### MR. KELLOGG'S ALLEGED "LEONARDO."



VISITORS to the Metropolitan Museum of Art who have seen there the "Herodias" attributed to Leonardo da Vinci, and owned by Mr. Miner K. Kellogg, will recognize at once the close likeness it bears to the copperplate engraving in the well-known "Galerie de Florence et du Palais Pitti," which we herewith reproduce in fac-simile. As is frequently the case with old engravings of paintings, the picture is reversed; it will be seen that otherwise it is identical with Mr. Kellogg's picture.

The engraving we present, however, is not from a painting of Leonardo da Vinci at all, or from any painting attributed to him; but from a work of Cesare da Sesto, a pupil of Leonardo, at least it is so called in the "Galerie de Florence." We quote entire the remarks

(see Vol. IV.) with which the editor of that superb folio presents the picture:

"HERODIADE REÇOIT LA TÊTE DE S. JEAN.

"Quel heureux siècle pour la peinture que celui de Léonardo de Vinci, dont Cesare da Sesto était élève. Sorti de l'enfance, mais en conservant les grâces naïves, parvenu à l'adolescence et déjà plein de force, ce bel art s'élevait majestueusement avec vigueur. Il était loin encore de ces temps de décadence, où l'on devait remplacer la force par l'exagération, le sentiment par l'afféterie, les grâces par des attitudes de convention; où tout enfin serait devenu calcul et combinaison. Quel caractère dans les têtes! dignité, tranquillité dans celle du bienheureux; beauté exquise, contentement mal dissimulé chez Hérodiade; hypocrisie, bassesse dans la vieille suivante; enfin, insensibilité et cruauté froide sur le visage du bourreau. Mais le costume est inexact; l'artiste a donné à ces Juifs du premier siècle de notre ère, les habillements des Italiens du seizième. Le vase même est d'une forme que l'on ne trouverait pas dans les monuments anciens."

Not a doubt, it is seen, is expressed here as to the authorship of the painting to which Mr. Kellogg's bears so suggestive a resemblance.

Mr. Kellogg has written a pamphlet about his picture, entitled "Observations on the History and Qualities of a Painting entitled 'Herodias,' by Leonardo da Vinci." In this he quotes every reference he has met with connecting the name of the great master with his painting. He devotes a whole chapter to the "single copy" which he says is known to exist of his "Herodias."

He says:

"This copy is by his follower, Bernardino Luini, the most successful imitator of his style, and the noblest product of his school. This copy too has a romantic history. During the search of the French Art Commissioners for the gems which were to be sent to Paris and added to those of the Louvre, they found this copy in the Tribune of the great collection of the Uffizi, being of the few choice specimens of Italian genius which were thus distinguished by a position in this Holy of Holies of that ancient shrine of the arts. On one hand was the work of Michael Angelo, and on the other, Raphaële; and stretching around the adjoining walls of this unique octagon temple were the labors of other leaders of the great schools of Italy. Before it stood the Venus de Medici, surrounded by the Rotator, the Young Apollo, the Dancing Faun, and other triumphant examples of ancient

Greek sculpture. . . . But why, it may be asked, could a mere copy find such a conspicuous place among originals?

It was not as a copy, but as an original—and not alone upon its merits, but as coming from the pencil of the most accomplished and erudite leader of the schools of art in Italy, and as such it was seized upon and carried with other plundered trophies of the conqueror to adorn the chief museum of France, and while it remained there it received its due meed of honor in being beautifully engraved as a Leonardo. This engraving is treasured in all the great art libraries throughout the world. In a few years, however, the painting was restored to its old seat of glory in the Florence Tribune."

Mr. Kellogg does not mention the engraving of the "Herodias" in the "Galerie de Florence et du Palais Pitti" which we reproduce. There the picture is unequivocally attributed to Da Sesto. There is another engraving which bears a strong likeness to his picture, in which the painting is attributed to Luini. It seems impossible that such an accomplished art student as Mr. Kellogg should not know of the former, and, knowing of it, not be aware that it is attributed neither to Da Vinci nor to Luini, but to Da Sesto. If Mr. Kellogg knows that the engraving of this picture which he assumes to be a copy by Luini is published in the "Galerie de Florence" as that of an original painting by Da Sesto, surely he should at least take some notice of the fact in his pamphlet, and give some reason for his contrary opinion on the subject.

Continuing our quotation from Mr. Kellogg's pamphlet from the point where we left off, we read as follows:

"But the day was fast approaching to cast doubt upon its (the alleged Da Vinci's) authorship; for as early as 1819 F. R. Füssli, as we have shown from his *Kunstlerlexicon*, speaks of it as being then attributed by Morgenstern to one of the most celebrated scholars of Da Vinci."

The italics are our own.

We turn to the reference to the *Kunstlerlexicon* (see page 8 of Mr. Kellogg's pamphlet), naturally expecting to find Morgenstern attributing the picture in the Uffizi to Luini. But all we find connecting his name with the subject is the incidental remark of Füssli that "Morgenstern, with his usual accuracy, would certainly have noticed an inscription, had there been one, on the Florence picture, which it seems is now attributed to one of the most celebrated scholars of Da Vinci." It does not appear here whether Morgenstern attributed the Florence picture to Luini or to Da Sesto, or to some other of the "celebrated scholars of Da Vinci," of whom there were many.

Having for Mr. Kellogg's benefit raised the question whether the Florence picture is by Da Sesto or Luini, we are tempted to go a little farther and make an inquiry or two as to Mr. Kellogg's proof that his picture is really the original in this case, and that it is really by Da Vinci.

Has Mr. Kellogg any historical evidence that Da Vinci painted such a picture? Jean Paul Richter, the eminent German critic, in his recent *Life of Leonardo*, republished by Scribner & Welford, gives a list of Da Vinci's existing pictures and another of his lost works, presumably prepared from the most trustworthy sources, but he makes no mention whatever of an "Herodias." Mr. Kellogg, in his pamphlet, offers a vague quotation from Rio on the subject; but that writer himself admits (see page 24 of the Kellogg pamphlet) that "we have no authentic proofs" that Leonardo painted such a picture.

Mr. Kellogg would seem to lay stress on the fact that the name of Leonardo is conspicuously painted on the picture, but, as a connoisseur of old masters, he must surely know that, on general grounds, this would be rather an imputation as to the genuineness of the painting than a confirmation of its authenticity. François Xavier de Burtin, in his "Traité Théorique et Pratique des Connaissances," speaks of the rarity of certain old masters signing their works, and includes Leonardo da Vinci's name in a list he gives of such old masters. Does Mr. Kellogg know of any acknowledged work of Da Vinci which is so conspicuously signed as this "Herodias"?

Leonardo was undoubtedly a painter of unusual historical accuracy. Does Mr. Kellogg think that he would have departed so far as the painter of this "Herodias" has done from the Scripture narrative? According to St. Mark, the executioner of John the Baptist "beheaded him in prison, and brought his head in a charger, and gave it to the damsel," whereas in this picture the damsel holds a Florentine vase (!) to receive the head, which the executioner carries by the hair.

Again, does Mr. Kellogg think that Leonardo, who always carefully studied his subject before painting it, would have given the abstemious, care-worn, grief-

stricken prisoner the sleek and curly coiffure of a dandy and the plump cheeks of a well-fed bourgeois?

Such serious defects as these seem far too serious to be counterbalanced by brilliancy of color and minuteness of finish.

If Mr. Kellogg had kept this picture in his private collection we should not have presumed to question him. But since he has challenged criticism by securing for it a conspicuous place in the Metropolitan Museum, and inviting the public to bow down to it as a genuine Leonardo, he will not complain if we call attention to the apparent flaws in its title, which may be summarized as follows:

1. There is no authentic evidence that Leonardo painted such a subject.
2. Mr. Kellogg does not claim to trace the ownership or even the existence of the picture prior to 1810.
3. There is either a copy or the original of this picture in the Uffizi Gallery at Florence, attributed to Cesare da Sesto, a pupil of Leonardo.
4. The signature on Mr. Kellogg's picture, apparently evidence in its favor, is really a point against its genuineness.
5. The picture, in important respects, is contrary to history and human nature, and unworthy of Leonardo.
6. The characteristics of the picture are exactly those which might be expected in the work of an able imitator of the great Florentine.

#### THE NATIONAL ACADEMY EXHIBITION.

##### SECOND NOTICE.

MR. SARTAIN'S Algerian street-scenes are true and honest, with something magical in the glow of light on luminous plastered walls. Mr. Miller's landscapes are fresh and cultured-looking; the skies in their desire to reflect the light are a little painty and palette-knife-ridden; his moonlight, though true in effect of light, wants truer study of cloud-forms.

Mr. Reinhart (582) has a bald-looking scene, without gradations, of a new-looking, conscientiously-shaped boat, and a boy carrying the oars away; it is natural, but it ought to be art, too: his other study of a man in antique costume smells of the costumer's shop. Mr. Lippincott has a group of bathing boys, "Un Jour de Congé" (465), a little tight and plaster-of-Paris-like in surface, but careful and interesting. Mr. Thayer's girl-portrait (240), though hurt by its addition to French grays—an affectation that is like the uneasy repose of manner inculcated in an expensive boarding-school—shows elegance, style, and that mannered simplicity which is like the costly simplicity of the best society; its study of melting flesh under white gauze is truly successful. The Boston figure-painters are generally less lucky. Mr. Porter, with of course a lady in satin, is merely Huntington-and-ink. Mr. Vincent, coming forward with an aristocratic Venetian nobleman apparently born on Beacon Hill, shows elegance and tenuity of style, and a rather sad absence of national feeling: the mirrors of Venice and Versailles have cast their spectra on this over-cultured, eclectic art. Mr. Millet's study of a Bulgarian atrocity, showing a Bashibazouk or some such unfeeling ruffian, proves that his pen has been busier than his pencil, to the latter's detriment. Mr. Fuller, in his witch-like girl and his candid, white-eye lashed country boy, alone gives us notes that are full of expression, deep feeling, and real sentiment.

"The Story of the Buffalo Hunt" (27) is by Mr. Blakelock, a gentleman whose "raison d'être" is to give Mr. Rider the importance of having a "school." The school, in this case, is Blakelock. An indigestion of rich pulpy colors, a series of forms that might be anything, sitting like Milton's color-poetics for Death and Sin, shapeless sketches of his poetic shapelessness, are supposed to be worthy of a frame, a definite title, and a number in the catalogue. Mr. Blakelock follows Diaz and Monticelli, as well as his American master; he at present practises a kind of experiment which it is perhaps worth while to begin to do at the beginning of a career, but which should be quickly supplemented by the hard, grinding, sweaty toil of academic drawing and accurate anatomy. When these are reasonably learnt, let our Blakelocks and Riders take down again from the shelf these formless gushes of art-feeling, and see if they can recover the sense of melody, after they have perfected the sense of form.

Mr. Millet's small "portrait," like his Bashi-Bazouk, is close, true, and conscientious, but without magic or unusual good-luck—capable model-painting, and nothing more. The talent that led to his being crowned with laurel at a Munich students' feast he has not yet been kind enough to reveal to his American compatriots, who desire nothing better than to honor him.

Frank Fowler is one among a host of minor American students just let out of school in France whom the Academicians have delighted to hang in ignominious places on the staircase or in the corridor. Frank Fowler's "Venus," filled with affectation so dense that it believes itself to be sincerity, is a reflection of some early Lefebvre in a black mirror, and calls for no particular remark. Mr. Maynard's groups of family portraits are "corridorized" too, by Academicians unkindly delighted with their misery, where they look about as happy and highly honored as bats and hawks nailed to a barn-door. C. M. Dewey's "Sunshine and Shadow," a timid but delicate work, is staircased, Mr. Middleton's boyishly painted "Lackey" (104) is "corridorized," and De Blois' exquisite "Twilight at Anvers" (462) is over-doored—the places over the portals being, as usual, places of honor for works the Academicians respect and admire, but are afraid of. On the whole, however, though many of the pictures on the line spend their time in wondering how they ever got there, the pictures that are skied generally deserve their fate in full this year.

Francis Murphy's "Gray Autumn" (117) is an exquisitely tender and delicate motif, not pure nature certainly, but highly-bred and tasteful in its idealism, looking like one of the square Deck plaques, on which Corot and César de Cock might have been trying their pigments, and gone away just before it was finished.

J. W. Dewey (he must not be confounded with the artist who has been allowed to decorate the staircase and corridor with his "Sunshine," his "Shadow," and his blue-gauzed "Portrait") exhibits a little study of a "Faun," in full summer sunshine, that is as true and vivid as an ivory statuette; he seems to us to excel Louis Priou very decidedly on the latter's ground, and we think he could make a specialty of his sylvans and satyrs that would redound to his fame both in Europe and here.

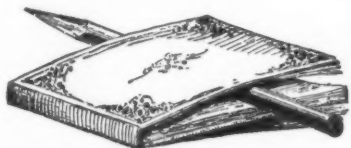
Mr. Bunce's "Watch Hill" (305) is a pure, still, transparent night-effect, of magical charm. Mr. Phelps' "Tillers of the Soil" (355) is an elaborate Alsatian farming scene, studded with figures, and advantageously comparing with Eastman Johnson's "Cranberry Gatherers." The human beings are skilfully placed in the general light and color which illuminate the field, and are more academically drawn than Mr. Johnson's. But Mr. Phelps, who might have careered on to a very creditable sphere of glory on this single contribution, has chosen to afflict us with a rider, "Autumn" (5, staircased by the hangmen), which shows the most flimsy and cook-book-receipt Munichism. Mr. Dewey's "Morning" (373), with languidly-ecstatic and Dantesque maids blowing horns to a pair of grayhounds, is of a kind of nonsensical mannered taste that we hope will never be planted on this soil, where there is positively no nourishment for it; it is more interesting in Du Maurier's caricatures than in serious elaboration. "Still Life" by Hoesslin (383) has some fairly good work on old parchments, seals, and Nuremberg books with tinted woodcuts; but it is conspicuous for its size and light-and-shade rather than for color or sensitiveness to texture. Mr. Chase, with his unctuous Munich methods, would reduce it to inferiority by two or three hours' play with his paint-rag.

Some favorite cedar trees, with starving sheep and a pasture composed principally of boulders, are again well painted by G. H. Smillie (433, "Hard Fare"). "On the Plains" (472), by Whittredge, for the first time in that painter's life, shows an emotion, a vivid and sincere impression. He has actually felt the darkening and roughening of the little bitter prairie river by the coming storm, which dims it as a breath on a mirror, and makes the summer ducks fly quacking away; one such bit of thinking about a landscape outweighs many of those which Mr. Whittredge has previously passed through his photographing machine. Carroll Beckwith's "Under the Lilacs" shows a Greek girl with Atlantean shoulders and a generally unsympathetic and woody fibre in her composition. But his portrait of a young Amazon is struck out with admirable breadth, decision, energy and power. Mr. Volk's girl portrait (454) has excellent qualities, the drapery, hands, gloves,



and accessories are masterly, but the face, though winning regard by its capital alert expression, has a certain quality of painted tin or metal which is not human and is not pleasing. Mr. Reinhart, besides his specimen above condemned, has at least one good picture, a "Long Islander" driving his cart, with a gentle pearly light and shade over the landscape suggestive of the Dutch painter Mauve; and near it there is a small specimen of Swain Gifford, a "Pastoral" (608), which increases in rich sunny velvet beauty every time it is visited, and for quality is perhaps finer and truer than anything he sends to the Academy.

Among the portraits of which there are many this year, Mr. George H. Story's picture of a prominent resident of New Rochelle attracts much attention, in spite of the exalted position given to it by the hanging committee. "The Knitting Bee," by the same artist, representing some good little girls and a good little boy industriously at work, is greatly admired by the ladies. We understand that it is to be engraved for one of the monthly magazines. Mr. Constant Mayer exhibits a well-painted portrait of a lady. His "In the Woods" is in his best style. That the characteristic pensive maiden is present in the latter we need hardly say. The industrious and versatile Mr. Edward Moran sends "Waiting for the Boats," "Moonlight on the Thames," "The Queen Shrimper of Boulogne," and "The Departure." Some of these have already been noticed in our columns. Now that Mr. Moran has proved his ability to paint the human figure and must have pretty well exhausted the contents of the sketch-books which he brought so well filled from France, we hope that he will give us more of his marines, in which, after all, he most excels. Mr. A. F. Tait, besides two pictures highly finished in his characteristic vein, showing his careful study of the animal world, sends an interesting landscape called "At Home." Mr. J. F. Cropsey's contributions include the picturesque "Old Church at Arreton, Isle of Wight," and a finely painted "Forest Scene in New Jersey." Mr. Frederick Dielman's amusing little gamin, smoking "A Bad Weed," is admirably drawn. Mr. J. G. Brown's "A Thrilling Moment," showing several youngsters fishing off a wharf, and an entanglement of their lines just as one of them has "a bite," is very cleverly composed, and has deservedly attracted much favorable comment. Among other meritorious pictures in the exhibition we may mention "A Stormy Morning in the Sabine Country," by Mr. Dwight Benton, "Shakespeare Arraigned before Sir Thomas Lucy," by Mr. Edward Sanguinetti, and "An Old Town by the Sea," by Mr. F. A. Silva.



## My Note Book.

**P**ROBABLY the sale of W. J. Shaw's collection of antiquities and paintings by the old masters will have taken place before what I write can appear in print. What prices they will realize therefore I cannot say. But certainly there are many pictures in the collection of great artistic merit, and others are exceedingly curious specimens of the earlier schools of painting in Europe. Most of the works are unsigned, as was common until a comparatively modern period in European art, and in some cases the owner has shown commendable diffidence in the matter of attributing their authorship. Where he has departed from this practise he has generally claimed too much. There are no less than four paintings he attributes to Murillo, the claims of which I think no expert would concede, although they are strictly of the school of that master, and are certainly of merit. "Victory and Peace," claimed as a Tintoretto, is not even a good painting, and it has been wretchedly daubed in an attempt to restore it. The alleged Titian is no better. I prefer, however, to speak of those in the collection which *have* merit rather than comment in detail on those which have none.

A PRE-RAFAELITE painting (2), marked "unknown," is clever in composition and very rich in color. Another "unknown" (3), representing St. John in the wilderness, tells a pathetic story of desolation. The "Chaste Susanna" (5), attributed to Juanes, shows admirable character painting in the comical faces of the elders, and a very remarkable translucent effect is to be noted in a curious pillar. The "Mother and Children" (8), marked "unknown," might have been painted by Albano. Two small portraits on panels (9 and 10), respectively, of Queen Elizabeth and Henry VIII., are very richly and beautifully colored. They are marked "unknown," but the one was perhaps done by Zuccherro, and the other by Hoskyns, both of whom copied Holbein. The owner is inclined to attribute them to Holbein himself. It is interesting to observe that in the portrait of the queen there is no shadow across her face—she would permit no artist to paint her with one. In her right hand she holds a rainbow, which is made to fade before the radiance of her face, which is supposed to be the sun: "Nulla iris sine sole." In the catalogue before me I read, in regard to the Elizabeth: "The owner has an old engraving of this picture, showing the painter's name, which was packed with his books, and has thus far remained inaccessible." He will, I think, find the name to be Zuccherro, and the print he refers to is probably one of Hodges' portraits.

I NEXT note the painting "Charity" (14), representing a mother giving food to babes. It is attributed to Guido Reni. Whoever painted it has produced a beautiful work. The grouping is admirable and the flesh is very natural. The name of Bouguereau, who has painted a similar subject in a somewhat similar style, naturally comes to the mind in looking at the picture; but Bouguereau's painting would look crude in color and commonplace in composition by the side of this work. A large landscape attributed to Salvator Rosa would be by no means unworthy of him but for the sky, which mars the canvas as a whole. The sky may have changed color, however, since the painting.

THE girl with the mouse-trap, claimed to be a replica of Sir Joshua Reynolds' well-known "Muscipula," is finely painted, and the figure stands out wonderfully from a charming background. Altogether the picture is a fine study of color. The girl's face, however, lacks the mischievous sparkle familiar in the original. A very fine portrait is that of a priest in "The Confessional," attributed, probably with justice, to Northcote. The face of the holy man is painted in a masterly manner, and seems to be in actual relief. The drawing of the projecting foot is also particularly good. Curiously, the other figure of the picture—that of a girl—is weak in expression, poor in color, and in some respects badly drawn. The partition of the confessional marks a convenient line for the purchaser of the canvas to cut it in two and preserve the better half, which would make a superb panel.

AN admirable work (28), attributed to Mateo Cereo, is a life-size picture of "The Truly Penitent Magdalen." Martel's picture of "All the Fruits of France" (33) is a superior painting of still life. Grapes, probably, have never been better represented than on this canvas. A weird, interesting and powerfully executed work is the sermon on canvas by Steynwick (35). The "Ecce Homo" (43), attributed to Rembrandt, is a masterly painting. Never have I seen the face of "The Man of Sorrows" more sympathetically rendered. It looks at you out of the canvas with a beseechingly piteous expression that is most affecting; at the same time there is a calm dignity about the face and the pose of the figure which shows the loftiest conception on the part of the artist admirably carried out. The face is not the merely beautiful conventional type of Jesus. It is thoroughly Jewish in feature and expression—strong and virile. Let me note in conclusion the large painting of "Diana Asleep after the Chase" (56). The face of the goddess is very sweet, and the difficulty of representing the peculiar position in which she is reclining is overcome by masterly drawing. The flesh is probably good in color; but it is hard to judge of it in the present dirty condition of the picture.

THE illustrations of the June number of Harper's Magazine, as a whole, have probably never been surpassed in any issue of that beautiful publication. The great artistic feature of the number is to be found in

Mr. Gibson's illustrations of "Springtime," some of which, so far as the work of the engraver goes, are really above criticism. The designs, as a whole, are excellent, but in some of them we think that there is more than a suggestion of the ideas of Giacomelli.

NOTICEABLE among the woodcuts of Scribner's Monthly for May is Homer's "Spring Lamb," delicately engraved, and Arthur Quartley's "Spring Study." Some of the illustrations that accompany the article on "William Blake, Painter and Poet," suggest the idea that unless the originals were a good deal better, the art world did not sustain an irreparable loss by his death. There is an interesting article on "Thackeray as a Draughtsman," with reproductions from his published drawings in Punch and other sources. The editor may find reason to review his judgment that Mr. M. N. Kellogg's "Herodias" is "the most valuable picture ever brought across the Atlantic."

THE May number of The Magazine of Art, published by Messrs. Cassell, Petter, Galpin & Co., contains the third illustrated paper by Lewis F. Day on decorative art, which is principally devoted to the denouncing of the shallowness of the imitative idea in interior decoration. Owen Jones held that marbling and graining were "only objectionable when the wood or marble would itself be out of place." Mr. Day, on the contrary, thinks that "if there were a circumstance that would render them unobjectionable, it would be the fact that the thing itself could not possibly have been employed, and that therefore there could not have been any thought of deception." An interesting and well-illustrated biography is given in this number of the magazine of Hubert Herkomer, the eminent Bavarian artist, the painter "par excellence" of the "simple annals of the poor."

ACCORDING to the British Society of Arts' "Artisan Reports on the Parisian Universal Exhibition of 1878," the American pottery was "characterized by an entire want of technical knowledge in decorative art." This is severe, and it is the worse for probably being true.

MESSRS. LEAVITT & CO., the auctioneers of "the studio effects of Mr. J. H. Dolph," request me to say that they were assured by Mr. Dolph that the articles put in the sale were all his own, and that they had no option but to take his word that such was the case. That the sale was advertised as being "positively without reserve," although the greater part of the pictures were bid in, they also lay to Mr. Dolph's responsibility. They say that it is not their custom to insert in their advertisements the special clause "without reserve" unless instructed by their client to do so.

IN connection with this sale, Dr. McLane Hamilton, one of the buyers, complains that he was badly victimized in the purchase of a piece of tapestry, for which he paid some eighty dollars. On examining his bargain he found that the tapestry was full of holes, which had been covered by backing it with ingrain carpet. He asked for the return of his money, and was referred to Mr. Dolph, who sharply refused to entertain the idea, saying that the doctor should have examined the tapestry before he bought it. Dr. Hamilton says that he could not have done so, as the goods were hung too high, and that the possibility of an imposition at the sale of "the studio effects" of an "artist" did not occur to him.

IN regard to another sale I spoke of last month, I have received the following communication:

BALTIMORE, May 2, 1880.

DEAR SIR: In the last number of THE ART AMATEUR you very justly animadvert against the managers of the late sale of pictures in New York called "The Collection of Frank Rutledge, Esq., of Baltimore." According to the Directory there is no such person in this city, excepting a barkeeper of a second-class restaurant next door to a theatre.

Yours truly,

GEORGE HARRIS.

THE architect who is responsible for the hideous building at the north-east corner of Twenty-second Street and Fifth Avenue ought to be pilloried for general condemnation by having his name inscribed over the portals.

MONTEZUMA.

# The Art Gallery



TOP OF A TABLE OF TWELVE PANELS AND CENTRE PAINTED FOR THE HAHNEMANN FAIR.

REDUCED FACSIMILE FROM ORIGINAL DRAWINGS MADE FOR THE ART AMATEUR.

## A PAINTED TABLE.

**L**UCKILY the most interesting object contributed to the recent fair in aid of the Homœopathic Hospital in New York, which was brought suddenly to a close by a frightful catastrophe, caused by the falling in of the wall of the picture gallery, escaped unhurt. This was the beautiful little table of which we give an illustration. The idea of getting a number of leading New York artists each to contribute a painted panel toward this

unique piece of furniture was happily conceived by Mrs. Thomas Lord, and was most successfully carried out under her direction, Mr. Ludovici, the photographic artist, contributing the centre-piece. The artists represented by the twelve panels are Mr. Arthur Quartley, Miss A. D. Abbatt, Mr. J. F. Murphy, Mr. Samuel Colman, Mr. J. D. Smillie, Mrs. J. L. Raymond, Mr. M. Sartain, Mr. Geo. H. Smillie, Mr. R. Swain Gifford, Mr. V. Nehlig, Mr. W. S. Macy, and Mr. F. Dielman. Through the courtesy of these artists we are able to give, from original pen-and-ink drawings, made for THE ART AMATEUR, their own copies of nearly all of these

pretty little water-color drawings. The sketches of the contributions of Messrs. Nehlig, Sartain, and Colman are supplied by our own artist from the photograph of the table published by Messrs. Lord & Ludovici.

The panels of Messrs. Arthur Quartley, F. Dielman, J. D. Smillie, and W. S. Macy, which we reproduce in facsimile of their drawings, are the actual size of the originals. We regret that we have not the space at our command in a single issue to give on the same scale each drawing with which we have been favored. In a future number, however, we may publish some more of the panels.



## American Art Galleries.

V.

### COLLECTION OF MR. JOHN WOLFE.

THERE is not a private house in America, perhaps (if we except some, like the late Louis Durr's, given up to the hoarding of suspicious old masters), which contains a collection looking so much like that of a European museum as the portion of Mr. Wolfe's residence dedicated to his larger specimens. They hang well crowded up, from the ceiling down—the great draperies of canvas, on which the eye makes out the contours and attitudes of life-sized figures; not one or two together, but a whole wall of them, and then, at right-angles, another wall similarly panelled. The huge gilded frames rise to the cornice like pilasters, rubbing their fretted edges, or parting with their external mouldings to bury themselves in a reserved space. The effect is like that of some corner of the Luxembourg Gallery. Other collectors are afraid of big pictures, and, in their interviews with Goupil or Petit, order talents of just three feet by two, or inspirations strictly confined to kitcat. This connoisseur has recognized that the beauty and value of a conception are occasionally dependent on its development. His Bonnat, his Cot, his Makart, his Bouguereau, each the expression of an artist at his best, are all ample pictures. Accordingly Mr. Wolfe's collection, though distributed through a mansion that does not contain a special gallery, conveys in an extraordinary degree the spacious sense that breathes through some "palace musée" of the Old World.

Mr. Wolfe belongs to the history of picture-collecting in America. He was one of the principal purchasers of the "Düsseldorf pictures"—a collection swept together in alarm after the German troubles of 1848, sent away eagerly and anxiously from the studios in the fear of revolution, and finally brought to America on speculation through the audacity of a gentleman quite unacquainted with art, the New York merchant, Mr. Boker. This collection, exhibited in Dr. Chapin's old church on Broadway, formed the æsthetic fashion of the day, and the belles of those remote times before Madison Avenue was "swell" were in the habit of wondering, between two waltzes, "how long it took Mr. Düsseldorf to paint so many pictures." The subject of this article became the purchaser of many of the Düsseldorf canvases, and afterward took pains to cultivate in Europe the acquaintance of the German and Belgian painters whose works he had acquired. These predilections gave a strong Teutonic twang to the original collection of Mr. Wolfe. The Hasenclevers, the Meyerheims, the De Keyzers, the Radels, the Greutznars, and the works of Knaus and Karl Becker formed the keynote of the gallery, and in the case of a few selected masterpieces still give it character, and have culminated in the acquisition of the principal Piloty in this country, the "Henry VIII. and Anne Boleyn," a subject chosen by Mr. Wolfe and executed to his order. A little later, when Everard brought to this country his first unappreciated collection of English pictures, and visitors went to stare at the monstrous tableaux of "Henry V. Crowning Himself" and the "Death of Harold," or to inspect through a lens Holman Hunt's miniatures of the "Eve of St. Agnes" or the "Light of the World," Mr. Wolfe, as a buyer whom dealers could depend on, was successfully applied to for the easement of a part of the importer's load. This collector, then, before the civil war, was the owner of a unique American gallery, including such conspicuous gems as Couture's "Day-Dreams," Holman Hunt's "Light of the World," Meissonier's "Smoker," Leslie's "Anne Page and Slender," Frère's "Evening Prayer,"

and Hasenclever's "New Pupil." All of the pictures mentioned are now the delight of other owners, the Wolfe collection of that day having been scattered in 1863 or 1864, in a sale that made a sensation at the time.

The more select names of Bonnat, Stevens, Lefebvre, Madrazo, Vollon, Munkácsy, Cabanel, and Breton are now signed upon the pictures holding the place of honor, and the Hasenclevers and Meyerheims, with their bibulous or gormandizing subjects, are relegated to the dinner-room.

The Bonnat is probably the finest specimen known to private collections. It has the statuesque emphasis and relief of his "Le Christ," and the ethnographic analysis of his more familiar peasant subjects. The topic is a "Fellah Woman" carrying her babe, a group studied from life in Egypt at the time when Bonnat attended the ceremonies of opening the Suez Canal. The black,

"à la tache" and busy themselves only to get each facet of surface at its exact and proper distance from the spectator's eye, as distinguished from those who work especially for outlines, and would make a figure a transparent and flimsy diagram of contours—the conscientious academy-worker will best understand this distinction. At the same time the painter borrows from the art of modelling a series of effects proper to that craft, and elaborates his forms with an aggressive solidity, so pure and detached that the eye checks at every boss, sinks into every cavity, and feels like passing completely around and behind the object. The leg of the infant riding easily on the mother's shoulder might be especially pointed out as a lesson in the science of design, round as terracotta sculpture, firm and vibratory as a bar of projecting steel, tough as the remainder leather "left in the pit when the tanner died," and at the same time alive with tendons, muscle-fibre, and bones. Even Ribera has not carried further the illusion of making so many inches of flat paint look like a rounded and relieved object, while this piece of work avoids his helpful trick of raising the salient surfaces by means of sharp high-lights. Again, the robe of the woman, a dark-blue curtain of burly folds that rumple into rippled creases over their large laps and flutings, is designed with monumental firmness. This simple vision of coarse cotton stuff—a notion of texture the artist has derived from some original long since made up into paper—is as solid to the sense as any fireproof door. Would it yield, you wonder, at a fire or a demolition, or would it not rather survive from the inherent virtue of the idea that is in it, as the warped copper legs of the Vatican Hercules have kept their sheeted strength through the changes of war and time? M. Bonnat has made the world richer with a picture that has no piquancy of subject or anecdote, but which seems to extend the possible boundaries of the art of painting.

Alongside is the picture of "Fellah Women" by Makart, awarded a gold medal at the Vienna Exhibition of 1876. The problem in the artist's mind was so different from the last, that it seems cruel to insist on any comparison. This is a problem of grace and "tone." "Tone," said an intellectual poetry-reading artist to us contemptuously the other day, "tone is simply bitume." He went on to explain how a crude picture, painted narratively perhaps in the English style, with an eye for expressions of faces and selection of types, became instantly a work of "tone" by the simple expedient of being "frotté de bitume." Before, it was a raw scheme of color, without any surface; now, it is a thing of tenderness, depth, and harmony, a jewel for the æsthetic to sigh over; and the secret is just "bitume." By this cheap and royal way of getting at artistic distinction, Makart has arrived at a work of tone. Two Egyptian women stand by a fountain, with large jars, one stooping and looking up at the other, who balances a jar on her head, and accommodates in the crook of her elbow a little thumb-sucking picaninny with ophthalmic eyes. Beside the Bonnat, these figures look like thin bas-reliefs in a sheet of gelatine; the reality, the impenetrability of matter is wanting. And in the

great desideratum of tone, though the Bonnat may be granted to be rather opaque and blackish, the Vienna painter's research for air and transparency is plainly a recipe of "bitume." Bitume makes the softness of these dark skins; bitume makes the air which clusters in deeper and deeper shadows toward the corners; bitume makes the niche of rocks in which the women stand. A clever master of temporary illusions though he be, Makart makes for his groups an effect of theatre-lights like nothing in nature, and his types are actresses and actors, idealized out of all naturalness by the theatrical idealization of painting-up and costuming and posing. The Tableau Makart can represent—the Picture, never.

The Bouguereau in the Wolfe collection is so unexpectedly fine, that one is tempted to drop the lance which habitual prejudice puts into the hand of anybody who is taken up to admire a Bouguereau. It is the "Nymphs



DESIGN FOR A PANEL FOR A CIRCULAR TABLE. BY F. DIELMAN.

DRAWN BY THE ARTIST FOR THE ART AMATEUR.

heavy air of an Egyptian twilight closes round the lonely mother, who stands among the heavy exhalations of the Nile, darker than they, with downcast lethargic eyes. Her baby, a little naked frog-like animal, curls around her shoulders, dangling his beaded toes over her breast, and curling his lean arms around her forehead, on which he drops his heavy head in slumber. Neither of them expects anything or has any hope. The woman is strong and of savage symmetry, with the inattentive placidity of a granite Memnon that has long since ceased to sing. In technical execution the group has a final and masterly expression, and the brush seems to have worked with the grand cutting strokes of a Michael Angelo chisel, satisfied and sure that when the definitive blow was given there was nothing more to be said and no more labor to be done. The modelling and planes are understood with the realism of those artists who work



and Faun." Four or five life-size women of the woods have caught a goat-faced satyr at a disadvantage, and are pulling him into the water by the arms, the ears, and the horns. Here are forms of real rounded relief and precipitate action, a wonderful achievement for Bouguereau; here are real, windy, balancing trees to form a dark relief for them; the whole combination of life and spirit being so striking that the eye, in high good-humor, is ready to bear witness that the skins of the people are really palpitating and compressible in this case—not Bouguereau parchments scraped down with a razor. The foremost woman is particularly well designed; she really seems to be moving spiritedly away from the spectator, as her polished back leans toiling toward the victim she has seized, her elastic feet grasp the bank along which she climbs, and the light, attracted and cajoled by the long wedge of tempting white flesh, slides gayly down to the eye along the ivory incline of her form, from the head that leans into the background, over the slippery back of her limbs with their rounded straining muscles. The trouble with the picture is that the people are ladies, not Mænads or Bacchantes. Their undressing is accidental or prurient, not ignorant. Look at any of their faces, and you feel that they need not insult your reason by pretending not to know how to write modern French and read the fashion-newspapers.

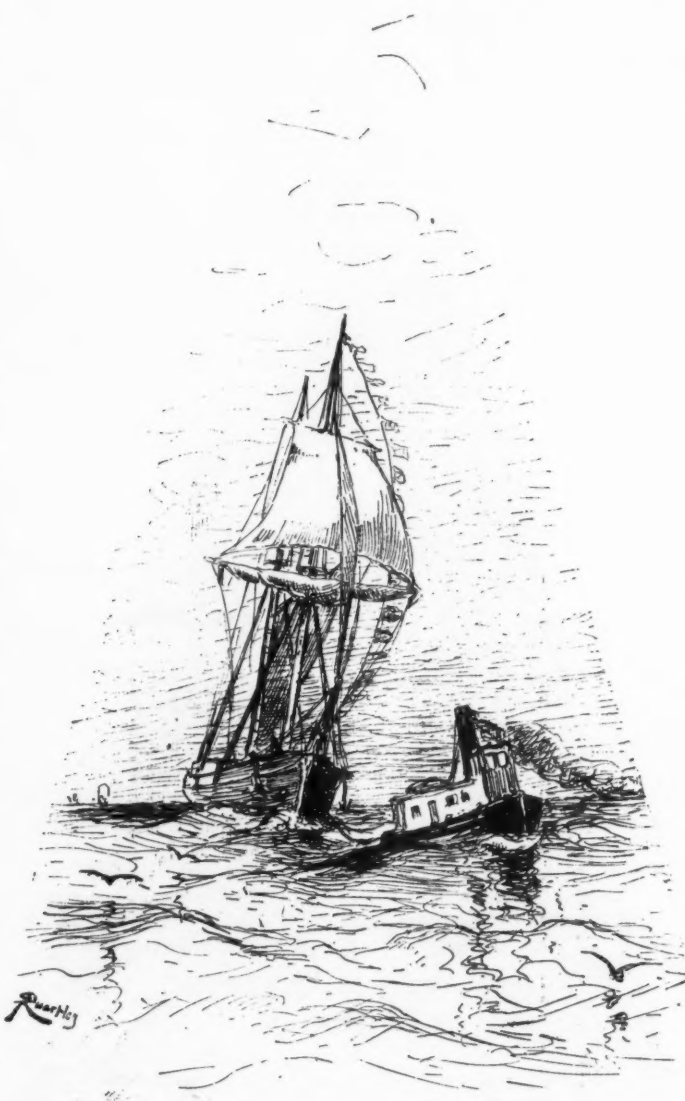
Cot's "Springtime" hangs beside. It is a life-size boy and girl, in the most dangerous and inflammable of the teens, dangling in a swing among the trees of some Greek garden. A bold plunge into antiquity and primitive idyl, combined with a truly modern French consciousness of the philosophy of voluptuousness, have made the fortune of pictures like this and like Gérôme's "Cock-fight." This revelling pair of children, drunken with first passion, are not really Greek—the whole budget of Tanagra statuettes, with their demureness and modesty of discreet love, rises in the mind to forbid the thought; but they are not quite modern, for they have escaped our awkwardness and hobbledehoyhood. The cunning eagerness with which the maid looks right into the boy's eyes is modern in meaning and antique in dress; hence the acceptability of this Arcadian idyl, peppered with French spice. The painter is from the South of France, ardent, young, rude, and uncultured. When he had prepared the picture, he wanted a title or a text of scholarly distinction. His own reading not furnishing him with anything very novel, he applied to a friend, Dr. Soulages, the electrician, of New York; and this auxiliary was able to come to the rescue with that pretty Italian couplet now always quoted with the picture:

"O primavera, gioventud del anno!  
O gioventud, primavera della vita!"

The four large pictures above described are those which, hanging together, particularly give to one of the rooms the spacious air of a European governmental collection. But there are other canvases of monumental size hung as centres in various chambers of the mansion, or lending their emphasis to walls begemmed with miniature work. Thus Cabanel's "Venus" is the decoration of a favored space, above a range of bronze statuary whereamong shines Clésinger's restoration of the Parthenon "Fates." The "Venus" has been three times repeated by Cabanel. The large life-size original, seen at the 1867 Exposition, was the Emperor's private property; the present example, a little smaller, was painted to Mr. Wolfe's order; and another, still somewhat less in size and of paler colors, is in the Philadelphia collection of Mr. Gibson. It is a subject where love is treated in a purely amusing and pleasure-seeking manner, without an idea of the antique seriousness. The goddess is just born, and lies undulating upon the foam, stretching and half-opening her long dazzled eyes, which she shades with her arm. Five Cupids, little winged puddings most unconscientiously drawn, fly around her head, awakening her with their whispers of adoration, or playing upon conch-shells. The ambition of Cabanel in this picture was hardly more grave than

that of a Boucher or a Fragonard. The form of his personage suffers from bonelessness; but Bonnat himself could perhaps not give much anatomical definition in a scheme of intentionally blond tones, where the deepest shadow is itself a light. The buoyancy with which the Venus floats, the irresponsible innocence of her mischief, and to some extent the success of modelling in a gamut of very high values, constitute the merit of the picture, which however is willingly left by the critic to the admiration of the sentimental and easily-pleased multitude. A family portrait, also by Cabanel, is found among the canvases of the collection, an achievement of two short sittings, and a spirited piece of sketching with the brush.

There are at least a hundred and fifty pictures in this collection, and it will require another paper, under the most illiberal construction of justice. CICERONE.



DESIGN FOR A PANEL FOR A CIRCULAR TABLE. BY A. QUARTLEY.

DRAWN BY THE ARTIST FOR THE ART AMATEUR.

THE recent sale of the Walferdin collection caused considerable interest among "connoisseurs" and dealers in Paris. The paintings by Fragonard, which formed the chief feature of the sale, fetched high prices. Two decorative works, painted by him for Mme. du Barry, were warmly contested, and sold for 30,000 francs. "Les Amants heureux," one of the most admired works in the collection, sold for 20,000 francs; "L'Etable," for 15,000 francs; "Le Début du Modèle," for 15,000 francs; and "Le Vœu de l'Amour," for 10,000 francs. The two busts by Houdon, of Mirabeau, one in terra-cotta and the other in marble, were bought for 8000 francs.

A CHARMING little replica by Lefebvre of his "Truth" was bought recently for Moore & Curtis at the sale of the Boulanger collection of pictures in Paris.

#### BOSTON CORRESPONDENCE.

THE GILBERT STUART COLLECTION—DR. RIMMER'S ART WORK—OPENING OF THE ST. BOTOLPH CLUB.

BOSTON, May 19, 1880.

THIS has been a fortunate fortnight for art here. The exhibition of Gilbert Stuart's portraits, the memorial collection of the lamented Dr. Rimmer's unique achievements—these exhibitions both at the Museum of Fine Arts—and the opening of the St. Botolph Club have kept the local world of amateurs and connoisseurs in a continual state of pleasurable excitement. The collection of the genial Stuart's family portraits does not by any means pretend to be exhaustive. It is a large display to see together of works by the hand of a single painter.

But it numbers less than a hundred pieces, while the catalogue in its appendix gives a list of nearly three times as many more known to be in existence. The first thing that is forced upon the mind by this aggregation of a single man's work is not an impression of monotony or mannerism, but of brilliant variety. There are as many different scales of tones and styles of "texture" for skin and complexion as there are different sitters depicted. The subjects are painted in all possible variations of costume and head dress. Stuart was, evidently from this, a painter who liked to escape from the conventional pose and parade dress of the portrait as often as the subject and "the relatives and friends" would permit. When the costume has accorded with his artistic fancy he has painted it with unction—even "lovingly," say that it has been a fall of rare lace or a short-waisted satin dress of the mode of the Directory (still lingering into Stuart's day), anything whose beauty had been borrowed from the ages and still certifies to the immortality of true artistic grace. But there are admirals in gold lace, soldiers in "brilliant" uniform, a prelate in his purple and lace, a college president in his robes, patriots in their perukes, old ladies with voluminous caps and frills, languishing beauties with their new red shawls draped upon their shoulders, and the reigning belles of the period, still "drawing by a single hair" of the curls drooping with artful negligence down over their conscious eyes. Nobody ever painted character with more shrewdness and vividness than Stuart, either from sympathy, or admiration, or humor, or mischievousness, or vindictiveness—for he had a temper, and his wife sometimes felt the weight of his hand in corporal chastisement we are told—he had a way of painting out his sitters even to their innermost foibles. One can read with perfect ease and confidence, in the tales told in the lineaments of the departed "noblesse" embalmed by this painter of American aristocracy, the qualities through which the respective subjects arrived at the fortune and dignity of having their likenesses taken by Stuart. In this one it was plainly the divine right of long descent, serenely established and undisturbed by any misfortune as yet befallen. In that one the requisite means and social standing had come only after a manful struggle, the traces of which are still discernible in the aggressive stress of resolution and the manifest determination to maintain itself at all hazards against any odds proclaimed in a challenging pursing of the lips. In another the crowning honor has evidently been reached only after carking calculation that has left its anxiety and stealthy preparation upon the visage. In another it has come unconsciously and uncared for, as the mere incident of a nobly-lived life of generous, public-spirited effort.

In this one it has arrived only after the ambition has been satisfied, and everything of this world seems of little worth compared with the life within and beyond, upon which the calm contemplation of these far-away-looking-thoughtful eyes are fixed. In the cases of most of the ladies, especially of the proud matrons of famous fam-

ilies, it is but too evidently the event of their lives, and they are still bridling complacently three quarters of a century beyond their tombs. The "poetess" of the day, now in oblivion, still turns on us the restless, applause-seeking gleam in her eye. The famed beauty of the hour still shoots her ensnaring, meaning glance with obvious intent to wound and enslave if not destroy. But the plain good mothers and dutiful daughters, with no thought or care for the gaze of any but those they love, are writ down with equal clearness in all their innocence, amiability, and single-mindedness. Stuart knew how to do everything that could be done with paint on canvas. His subtlety is sometimes startling, so intimate is the revelation it makes of the inner as well as the outward peculiarities and characteristics of his sitters. One patriot in wig and knee-breeches has been painted terribly cross-eyed; others have their moral squints as pitilessly perpetuated. Washington is given a prosaic setting-forth in one important canvas, that is a sad revealing of the commonplace, not to say stolid side of the good man's nature. It is not the accepted ideal of Pater Patriæ, but it is the work of the same hand that gave us that immortal familiar ideal—possibly made on some day when the wind was east with either sitter or artist or both. The general Washingtonian cast of the features is there, but the nose is thick, the eyes are small, and the mouth and whole face expressionless, while the complexion is of a blowed brick color. Anybody who has fancied that Stuart's color was of conventional rosininess and pink and white monotony will quickly discover his mistake in the presence of these four or five score of examples. The variety of his color for flesh is only rivalled by its sweetness and mellowness, and the brightness and purity which it has preserved. Every question of technique is anticipated and fully met, and the smartest of our young painters must sit in humility before these portraits of an American of three generations ago.

The late Dr. William Rimmer, lecturer on art anatomy at the Museum School of Drawing and Painting, died last August, within a week or two of the death of William M. Hunt. They were close friends, so confidentially intimate and mutually faithful, that Hunt applied to Rimmer to draw the outlines of the figures of his frescoes at the Albany Capitol, but Dr. Rimmer was already stricken with the nervous prostration to which he finally succumbed, and could do no more than correct the anatomy of Hunt's sketches for the frescoes. Rimmer was known to the public chiefly as a lecturer and instructor (having served in that capacity in the Lowell Institute of this city and in the Cooper Institute at New York), and also as a sculptor. But this memorial collection of his works shows him to have been a painter as well. His extreme sensitiveness did not permit him to exhibit much of his work or to finish or even to undertake it for exhibition. His most wonderful work was done on the blackboard before his classes. There drawings of the most perfect anatomical truth and oftentimes sublime artistic suggestiveness were thrown off with amazing ease and rapidity, only to be quickly erased to give place to something else. But here are many of his more elaborated studies and a score of paintings, besides his most famous pieces of sculpture. The paintings show an aspiring aim to emulate the perfections of the old masters, not only in drawing and in chiaroscuro, but also in elevation of subject and treatment. Apparently if there was anything he cared more for than grandeur and dignity, it was intensity. His picture of a Roman Gladiator, standing, or crouching rather, with every nerve strung, to meet a lion which advances raging upon him, is fairly terrible with the suspense of the impending collision. Another picture suggestive of terrific effort is that representing a soldier assassin fleeing through the vaulted halls of some ancient palace pursued abreast in another and inner range of halls by another flying figure, which evidently hangs to

the first like his shadow. The "interest" in these pictured dramas is so intense as to leave almost a painful sensation, so eager is the mind to reach the issue of the contest. Gérôme might have been proud to claim the execution of these two pictures. But Dr. Rimmer loved better to picture the gods and heroes of the classic age, and the sumptuously framed and fleshed women for whom they contended. The mighty thews and claws and jaws of lions and tigers in combat also attracted his Herculean strength, and the weird semi-human monsters of mythologic lore gave congenial range and scope for his love of the marvellous, the perfect, the mighty and the intense. In sculpture his great work was the "Falling Gladiator," which in Paris was considered impossible of execution without a model, so perfect were its details. Yet when the artists tried to pose a model in that very crisis of a heavy full-length

tion, owing to his retiring disposition and his uncompromising manliness of character. But he had the highest faith in himself, and dared to utter adverse criticisms on Michael Angelo, and rate the whole array of modern and contemporary artists as of little worth or promise.

The St. Botolph Club has at last opened its doors to its members, who are supposed to represent the cream of the literati and artists of this region. Certainly the art gallery was hung for the occasion with the most brilliant collection of paintings ever gathered here out of contemporary American art. It is true New York artists contribute pieces of the highest lustre, but the Boston contingent are not far behind. Mr. Chase's portrait of General Webb and Mr. Sargent's of Duran are the two key-pieces, and J. G. Brown, Ryder, Bunce, Shirlaw, Weir, Sartain, Twachtman and Quattleby send of their very best. But Foxcroft Cole, Fuller, Johnston, Vinton, Gauguin, Selinger, Wasson, Millet, Waterman, Enneking, Oudinot, Langerfeldt, Bartlett the sculptor, and others, hold Boston's own very well. The secret of the brilliant high tone of the display is that a standard of selection was adopted and adhered to. The new gallery is a beautiful one and does the pictures good, and the entire house gives great satisfaction to the members of this Boston Century. You may expect to see the odd but imposing and finely significant name of St. Botolph's making something of a figure in art matters here in future.

GRETA.

#### SAN FRANCISCO CORRESPONDENCE

ELIHU VEDDER'S "THREE PHORCYDES"  
AND "BIRTH OF SPRING"—VELLAND'S  
"BAY OF SAN FRANCISCO."

SAN FRANCISCO, May 6, 1880.

As Elihu Vedder has returned to his own country, at least temporarily, and exhibited his pictures in New York and Boston, where their peculiar merits have excited much complimentary comment, it may interest the readers of THE ART AMATEUR to hear of two of his works that found their way to this distant city direct from the artist's studio in Rome, where the lady to whom they belong talked over with Mr. Vedder the subjects she wished treated. When the pictures arrived here, a year or so ago, the owner gave an art reception, at which they were shown to friends and members generally of the painting fraternity. Opinions were divided as to their beauty, the mythical, weird subject of one not being such as to please the ordinary picture amateur, but it is the one which Mr. Vedder himself preferred, and which he evidently painted "con amore." The name of this largest of the pictures is "The Three Phorcydes," though a more strictly accurate title would be, probably, "The Three Graiæ." "These ancient sisters three," guardians of the Gorgons, were the daughters of Phorcys, and had between them but one eye, which "they pass from hand to hand." They are thus described by that charming "idle singer of an empty day," William Morris:

"There sat the crones that had the single eye,  
Clad in blue sweeping cloak and snow-white gown;  
While o'er their backs their straight white hair hung down  
In long thin locks; dreadful their faces were,  
Carved all about with wrinkles of despair;  
And as they sat they crooned a dreary song,  
Complaining that their lives should last so long,  
In that sad place where no one came anear,  
In that wan place desert of hope and fear;  
And singing still they rocked their bodies bent,  
And ever each to each the eye they sent."

Mr. Vedder widely departs from this delineation, which presents to our minds old shrivelled beldames in a gloomy hall. He has drawn on his own vivid imagination, and, to use his own expression, has "painted them as he first met them in his dreams." Three women in the prime of life, of Oriental cast of feature, terrible, weird, inhuman figures, and yet with an ex-



DESIGN FOR A PANEL FOR A CIRCULAR TABLE. BY J. D. SMILLIE.  
DRAWN BY THE ARTIST FOR THE ART AMATEUR.

fall they found it could not be done. Had Dr. Rimmer made this statue a little above life-size, instead of precisely that, he would have gained the prize which all agreed its merits deserved. The fact comes out now that this statue was built up from the first conception of the muscles of a man's shoulder and arm as they would be in falling, and that it was executed entirely without a model. Dr. Rimmer's head of St. Stephen, an anguished, piteous, upward-looking face in granite, has also been enthusiastically praised in Europe, and was given a place in the Royal Gallery at Munich. It was not till Dr. Rimmer had practised sixteen years, very successfully, as a country doctor that he discovered that art was his true field. He was born in Boston in 1816, but settled at Quincy, and it was in the granite quarries there that he first imbibed his irresistible impulse toward sculpture and art. He had but scant apprecia-



pression of hopelessness only possible to the human creature. Partially clothed in dull blue drapery, the ends of which flutter in the wind and half mingle with their colorless hair, which appears almost to writhe as though "alive," they stand in the midst of a barren sandy landscape by the sea-shore. Evidently they approach for the first time the border of Neptune's great kingdom. The central figure is in possession of the eye, and stands as though petrified with astonishment and awe, *seeing* the water, and apparently listening to the roar of the ocean, while repulsing the sister on the right, who has seized her arm and clutches for the eye in terror, as her bare foot on the sand is touched by the cold wave which has broken and is curling up the beach; the other foot actually clings to the flat rock on which they partly stand, the whole attitude being powerfully expressive of fear of this unknown element which she feels and hears without being able to see. The middle sister with the eye has raised her left arm—the foreshortening of which is fine—as though to ward off the one forming the left of the group, who, also blind and as yet untouched by the water, is conscious of the approach to an unfamiliar scene, and instinctively grasps for the eye. The three women are alike in size, form, color, feature, in all save expression, this sameness of appearance adding much to the uncanniness of the creation, but emphasizing appropriately the idea of sisterhood desired to be conveyed. Besides this repetition of one in three, this unity of feature was required by the fact that one eye must fit each face. On reflection nothing could well be stranger than three women exactly alike, the differences being merely the variety which would be yielded by one person under the influence of different emotions and in diverse attitudes, which variety has been clearly portrayed by Mr. Vedder. The drawing of the figures is perfect, and you shudder as you almost feel the cold wind that rudely plays with their hair and garments. The spectator cannot fail to enter into the strange atmosphere of the whole conception.

Mr. Vedder's smaller picture is called the "Birth of Spring," and is a complete contrast in spirit to the painting just described. A lightly-draped female figure, floating in the air, is appearing on the rays of the sun. At her approach, and by her touch, the ice melts, trees spring into leaf and flower, buds burst, and all nature puts on her most beautiful attire. A very pretty poetic fancy, but I should say not as much after the artist's heart as the other stronger works.

A California artist, R. D. Yelland, has just finished for a private order a view of the "Bay of San Francisco," which is the best treatment of the subject that has yet been achieved here. It may be thought that to paint the bay on the shores of which a painter lives, and which he can see and study at all times, should be no very difficult feat. However that may be, although several of our local geniuses have attempted scenes more or less panoramic and pretentious, we have generally been disappointed at the results. A topographical picture is always more or less hampering to an artist, and one which—as in a case like this where so much ground or water is expected to be included—renders a good draughtsman nervous. Mr. Yelland has combined most happily views of the city and the Golden Gate in a canvas twenty-four by sixty inches. His point of view is the southern side of Goat Island, the hour sunset, so that he gives us a picture familiar to all, and one which has been an impressive sight to many an overland passenger who—before the hour of arrival was changed—just caught a glimpse of the Golden Gate as he crossed about five in the afternoon from Oakland to San Francisco. Excluding Alcatraz Island from his range of vision, Mr. Yelland has made the glorious distant "Heads" the motive of his picture; over the nearer, but not too obtrusive city, he has thrown a glow of rosy light, and in the right foreground he has given us a bit of Goat Island, which shows rock and beach painting not easily surpassed.

YERBA BUENA.

THE electric light is being used again at the French Salon this season. The jury of painting protested that it is too unequal and glaring, but the protest came too late, for the Government had signed an agreement with the patentees which binds them to a second experiment. Such modifications, however, are being tried as using yellow globes and altering the disposition of the candles. The result will be watched with interest in this country, where the use of the electric light in certain picture galleries has been seriously considered.

A YOUNG American artist, Miss Marian Lois Wright, has the rare good fortune this year of being an exhibitor in the Paris Salon, and the Royal Academy, London. Her picture in the Salon, a Venetian gondolier, has a good place and is praised by the critics.



DESIGN FOR A PANEL FOR A CIRCULAR TABLE. BY W. S. MACY.

DRAWN BY THE ARTIST FOR THE ART AMATEUR.

Miss Wright is a pupil of Robert Fleury, is only eighteen years old, and begins her career as an artist with high promise of future excellence.

MORE than fifty French artists have signed the roll of a new club in New York, to be called "Cercle Artistique Français." The club-house is to be opened in September, and will probably be in Lexington or Madison Avenue. Only artists of recognized standing, who speak or understand French, will be eligible for membership. Lyric and dramatic artists, as well as painters, are included. The officers elected for the first year are W. Barbe, president; E. Frerot, vice-president; E. Rondel, jun., secretary; and J. Tuourmoux, treasurer. There is material in New York for a strong organization of this kind, and we wish the "Cercle" success.

## The Print Collector.

### SALE OF PRINTS AT THE BRITISH MUSEUM.

AN interesting auction sale took place recently at the British Museum of a collection of duplicate prints and etchings, eighty-eight in number, which were sold by the trustees in order to raise funds for the purchase of the Crace collection of views of Old London, well known from having been exhibited at Kensington. The collection was particularly rich in the early Italian engravers, and in the etchers of the Dutch school. Three etchings of Berghem realized £88; a brilliant impression of the first stage of "The Cow Drinking" produced £54. Two magnificent Hollars, "Antwerp Cathedral" and the "Royal Exchange,"

both first states, produced £57. Vandyke's etchings were represented but scantily. An early state of the likeness of the celebrated engraver, Paul Potter, which was afterward ruined by the engraver, realized £52, being purchased by Mr. Thibaudeau.

Of the works of Mair von Landshut, "The Adoration of the Magi," a fine impression, brought £47; and the print entitled "A Young Lady receiving a Gentleman at the Door of a Gothic Mansion," £34. By Israel van Meckenen there were "The High Priest refusing the Offering of Joachim," £30; "The Virgin, St. Anne, St. Catharine, and St. Barbara," £30, and two or three others. By Paul Potter, "Le Berger," with the address of Clément de Jonghe, fetched £24; and the "Head of a Cow," a rare work, £25—both high prices for the prints of Paul Potter. Marc Antonio was unrepresented, but by a member of his school there was the "Venus and Cupid accompanied by Pallas," from the centre groups of the well-known "Judgment of Paris," by Marc Antonio Raimondi, £35.

Lukas van Leyden's portrait of the Emperor Maximilian was, after a spirited competition, knocked down to Mr. Nosedá for £80; but the Rembrandt etchings were the great attraction of the sale, being all early states and most splendid impressions. Of Rembrandt's own portrait—that one in which he is shown leaning on a stone window-sill—there were two examples, one in the first state, which produced £116, and another in the second, which realized £27. By the ordinary observer the latter would have been even preferred, but to a collector early states are of almost priceless value. "The Goldweaver," by the same artist, produced £124; "Abraham entertaining the Three Angels," £27; the "Rest in Egypt," £27; the "Baptism of the Eunuch," £11; the "View of Amsterdam," a fine impression, £34; the "Goldweaver's Field," a warmly toned impression, £40; "Dr. Faustus," a brilliant impression, £44; "Clément de Jonghe," third state, after the first changes in the plate, £16—a fine impression of that rather late state, and the "Great Jewish Bride," a fourth state, £50. All the Rembrandts sold at higher prices than usual, the wonderful copies of

the earliest states by Armand Durand appearing to have increased rather than lessened the value of the originals.

Among the works of the engravers of the early German school, "The Crucifixion," by Martin Schöngauer, a good impression, realized £72, and "The Virgin" £60. By Adriaan van de Velde, a brilliant impression of the "Cow and Two Sheep at the Foot of a Tree," fetched £10. Among the works of Jacob Walch, there occurred the "Judith" £21, and a brilliant impression of the "Three Men tied to a Tree," £38. By Johann Waechtlin, of Strasburg, the three-colored print of "Orpheus playing to the Animals," sold for £46. It is stated to have been bought for the Berlin Museum.

Of modern prints the examples were very few. A magnificent proof of the mezzotint of "Miss Jacobs" by

Spilsbury, after Sir Joshua Reynolds, was bought by Colnaghi for £65. The early Italian engravers were represented by Baldini, copies of whose works, now over four hundred years old, realized from £7 to £22. These were about the cheapest examples sold, as copies of this early master have realized as much as £70. The total product of the sale was £2153 9s., averaging about £25 a print.

#### HADEN'S ETCHINGS.

THE following are the prices of Mr. Haden's etchings published in his book "About Etching," last year:

Windsor.....£8 8 0	Greenwich.....£3 8 0
A Bye-road in Tipperary.....6 0	Puff Asleep.....2 2 0
A Water Meadow.....4 4 0	Railway Encroachment.....2 2 0
Amalfi.....1 11 6	Ruins in Wales.....1 11 6
Amsterdam.....1 11 6	Sub Tegmine.....3 3 0
A Cottage Window.....2 12 6	Sunning Almshouses.....2 2 0
Battersea.....4 4 0	Shepperton.....2 2 0
Breaking up of the Agamemnon—	Shere Millpond.....5 5 0
First State.....7 7 0	Sunset on the Thames
Second State.....5 5 0	—First State.....3 3 0
Barque Refitting.....1 1 0	Second State.....3 3 0
Brentford Ferry.....2 12 6	Sketch on Back of Zinc
By Inveraron.....3 3 0	Plate.....1 11 6
Brig at Anchor.....3 3 0	Sunset in Ireland.....4 4 0
Cottages behind Horsley's House.....3 3 0	Sunning.....3 3 0
Cranbrook.....3 3 0	Study of Stems.....1 11 6
Cardigan Bridge.....2 12 6	Twickenham Bushes.....0 10 6
Combe Bottom.....4 4 0	The Mill-wheel—
Calais Pier—Second State.....21 0 0	First State.....3 3 0
Calais Pier—Small.....1 11 6	Second State.....3 3 0
Dusty Millers.....3 3 0	Thomas Haden of Derby.....2 2 0
Evening.....1 1 0	Thames Fisherman.....4 4 0
Early Morning—Richmond Park.....2 12 6	The Herd.....4 4 0
Egham.....2 2 0	The Two Sheep.....1 11 6
Egham Lock.....2 2 0	The Holly Field.....1 1 0
Erith Marshes.....4 4 0	Twickenham Church.....3 3 0
Fulham.....2 12 6	Towing-Path—
Grim Spain—Burgos.....3 3 0	First State.....4 4 0
House of the Smith.....2 12 6	Second State.....4 4 0
Hic Terminus Hæret.....1 11 6	The Three Sisters.....4 4 0
Horsley's House at Willesley.....4 4 0	The Inn at Sawley (unfinished).....4 4 0
Kensington Gardens—	The Grande Chartreuse (From Drawing by Turner).....2 2 0
The Large Plate.....2 12 6	The Moat House.....3 3 0
The Small Plate.....3 3 0	The Two Asses.....1 11 6
Kew Side.....2 12 6	The Turkish Bath, with One Figure.....2 12 6
Kilgaren Castle.....2 12 6	The Turkish Bath, with Two Figures.....3 3 0
Kenarh.....2 12 6	The Assignment.....3 3 0
Kidwelly Town.....2 2 0	Thames Ditton.....4 4 0
Mounts' Bay.....3 3 0	Willow Bank.....2 2 0
Newcastle in Emlyn.....2 12 6	Windmill Hill.....3 3 0
O Laborum!.....1 11 6	Ye Complete Angler.....3 3 0
Out of Study Window.....2 2 0	Yacht Tavern, Erith.....4 4 0
On the Test—First State.....5 5 0	THE VOLUME OF
Purfleet.....3 3 0	"ETUDES".....36 15 0
Penton Hook.....4 4 0	

Many of these etchings may be bought in this country at the usual rate of forty cents on the shilling. Others are scarce and command a high premium on the published price, and some are out of print altogether and can only be got occasionally when a collector puts them on the market. "Shere Mill-Pond," in Surrey, is undoubtedly one of the most charming of all Haden's works. Hamerton, in his "Etching and Etchers," does not hesitate to declare it, "with the single exception of one plate by Claude, the finest etching of a landscape subject that has ever been executed in the world." Claude's etching referred to is "Le Bouvier." Mr. Keppel asks \$50 for a fine impression of "Shere Mill-Pond." The same dealer, for a print of Haden's rare dry point etching "Sunset in Tipperary," asks \$35; for "Erith Marshes," \$31; for a splendid impression of the second state of "The Agamemnon," \$40; for a first state, \$56; and for a trial proof, with unfinished sky, with many comments in Mr. Haden's writing, \$80. We should add that Mr. Wunderlich also has a very full assortment of Haden's etchings, some of which are very scarce.

#### A NEW ENGLISH ETCHER.

MR. J. LUMSDEN PROPERT, who, like Mr. Haden, of whom he may, in a sense, be called a follower, is a surgeon, is the latest fashion among London collectors. He prints only a hundred impressions of each of his works, each print signed and numbered, and then destroys the plate. We have seen one of his most recent works, "The Queen breaking up," and certainly in

some respects it is by no means inferior to Mr. Haden's best work. It represents the half-buried hull of a vessel lying in smooth water. In the foreground the strong current of the river is vigorously expressed by the eddies it makes around the wooden piles to the right of the picture; the water of the middle distance is admirable, and nothing can surpass in grace the fleecy lightness of the clouds, which, in their airy texture, if we may be allowed the expression, supply a fine contrast to the water. In our next issue we shall give a complete list of Mr. Probert's works.

#### NEW AMERICAN ETCHINGS.

FROM a first trial proof that we have seen of Mr. Thomas Moran's large etching of his Turner, we hazard the opinion that he will achieve by this work a decided success. It is surprising to note the facility and vigor with which he uses the needle.

The Nation by the way, calls attention to the reminiscences of Turner derived from the Naraway family, of Bristol, and published in The Portfolio for April, as perhaps supplying a useful confirmation of the authenticity of Mr. Moran's "Conway Castle." Some of Turner's biographers assert that he never went farther west than Bristol. But the niece of his patron, John Naraway, says in these reminiscences that he borrowed a saddle and pony for a Welsh excursion about 1791 or 1792, "and never returned the pony." Another old lady, a friend of the family, by the way, credits the painter with having "restored the saddle."

We have received from Mr. William Sartain a proof of his etching from his painting "A Quiet Moment." It is, without doubt, one of the best American etchings published in this country. The treatment of the light is admirable, the shadows are deep and rich, and the general soft effect of the original painting has been preserved to a surprising degree. We especially commend the excellence of the textures, from the blanket of the occupant of the apartment to the bench upon which he sits. It could have been wished that so skilful an engraver as Mr. Sartain would have dispensed with the aid of the roulette, which he has very freely used. It would seem, however, that he has employed it principally to assist the printer, who without it might have ruined his work.

#### ETCHINGS IN "L'ART."

THERE is no cheaper way to buy good modern etchings than to subscribe for "L'Art" that unapproachable French magazine of art. If one should cast away the three hundred or more richly illustrated pages of text of the first volume of the present year which lies before us, there would still remain twelve superb etchings, any one of which would be cheap at a dollar. Some of the print dealers have long appreciated this fact, and cheerfully pay Mr. J. W. Bouton, the New York agent of the Paris publishers, the regular price of eight dollars for the quarterly volume for the sake merely of the etchings, for which they have regular customers. The etchings of the volume before us are all of objects of art in the lately dispersed San Donato collection, the magnificently illustrated catalogue of which was published under the auspices of "L'Art," where most of the plates have first appeared.

"The Five Senses," by David Teniers, is a series of etchings, admirably representing five charming little pictures of this celebrated master, painted on copper: "Taste," symbolized by a gay drinker holding in both hands a huge glass of wine, while a servant tenders him a jug, is etched by Edmond Ramus. "Smell," represented by a gardener who has just placed a pot of pinks on a table, while his wife near by holds a flower in her hand, is etched by Henri Vion. "Sight" shows the artist himself making a pen sketch of a model, while in the background an old man is examining spectacles; the etcher is L. Carred. "Hearing," which represents a peasant playing the bagpipes and another singing, is by Abel Lurat. "Touch" shows a villager shrinking with pain as he removes a plaster from a wound on his hand, while an attendant is preparing a new plaster; the etcher is Gustave Greux.

"The Horses of the Stadthouder," by Paul Potter, shows two fine animals standing quietly in a pasture, while a spaniel is yelping furiously at them, and a stableman with a bridle concealed behind him extends his hat, filled with oats, to tempt the nearest one. The etcher is Greux.

"The Family Concert," by Jan Steen, represents a

jolly company, prominent among whom the artist has painted himself, playing a guitar and singing as merrily as if there were no such thing as care in this world, or at least that he was a stranger to it, which all who have read the story of his profligate career know was not the case. The plate is etched by Henri Lefort in his best manner.

"En Guedre," by Philip Koninck, is a panoramic landscape, showing distant hills, a village, fields, and forests, and streams, a high-road with a carriage, and a herdsman and shepherdess with flocks in the foreground. The etcher is Th. Chauvel.

"Portrait of Louis Tocqué," by J. M. Nattier. Tocqué, who was himself a painter, is represented in a black velvet coat, with palette and brushes in hand. The etching is by R. de los Rios.

"The Birth of Venus," by Noel Nicholas Coypel, shows the goddess half-reclining on a couch, supported on the sea by a huge shell and surrounded by Tritons and Nereids. She is kissing a dove which Cupid has given her, and over her head a flock of cherubs unfold a drapery to protect her from the sun. The etcher is A. Mongin.

"The Market Palace in Haarlem" is etched by Greux after the painting by G. and J. Berckheyde. It shows groups of animated figures, besides much quaint and characteristic Dutch architecture.

"The Bronze Door of the Sacristy in the Basilique of Saint Mark," etched by G. Greux, gives an excellent representation of Sansovino's admirable work.

#### DE BOISSIEU'S ETCHINGS.

THE following is the conclusion of the list of prices of De Boissieu's etchings recently sold in Paris, the first portion of which we gave last month:

	Francs.
The Dyke (R. 66), Japan paper.....	1 00
Pavilion of the former Barefooted Carmelites of Lyons (R. 68). The Cascade (R. 62). Both pieces with the stamp of Frauenholz.....	7 00
Boat Repairing (R. 69), early proof, papier vergé. Another, vellum paper.....	8 00
Entrance to a Forest (R. 71), India paper, colored proof. Another Entrance to a Forest, early proof, papier vergé.....	1 50
Landscape with Hut (R. 75). The Ford (R. 76). Ass and Colt (R. 77). Japan paper. Another, India paper. The Hunter (R. 78), papier vergé and India paper.....	1 50
Mills in Italy (R. 81), early proof before the asterisk. India paper "volant." Another, with the asterisk.....	9 00
Small Bridge covered with Boards (R. 83), India paper. Set of six Landscapes (R. 94 to 99), address of Veuve Chereau before that of Jean.....	3 00
Old Man with Bald Forehead (R. 103), early proof. Man turned to the Left (R. 105).....	2 50
Old Woman called the Pouter (R. 106), early proof, papier vergé.....	2 00
Studies of Heads, with a Man striking the Guitar (R. 110), India paper "volant." Another, India paper. Eight Studies of Heads (R. 111).....	1 00
Old Man with a Cap (R. 104). Portrait of a Man, after Van Dyck (R. 126). Both papier vergé. Early and superb proofs.....	15 00
Portrait of a Man, after Van Dyck (R. 126), early and first proof before the second point, papier vergé. Man, after Teniers (R. 127), India paper.....	2 50
The Ford (R. 131), papier vergé. The Ford (132), India paper. White paper. Three pieces after Berghem.....	1 50
The Broken Dyke (R. 133), papier vergé. India paper also.....	3 50
The Water Mill, after Ruysdaël (R. 135), early proof, papier vergé.....	5 50
The Same (R. 135), early proof washed with India ink by the master. Another proof, India paper.....	6 00
The Mill, of Ruysdaël (R. 136), early proof, papier vergé. Another, India paper.....	5 00
The Field of Wheat, after Ruysdaël (R. 137), early proof, India paper also.....	3 50
The Herdsman and the Bull crossing the River (R. 138), papier vergé tinted.....	9 00
The Charlatan, after K. du Jardin (R. 140), early proof, before the corners and the sky were finished. The same, with the corners finished.....	9 00

THERE was an auction sale of prints at Clinton Hall, New York, on May 11th, at which small prices were realized. Mr. Bonaventure, the dealer, picked up most of what was worth having. Among the prices brought by the etchings we note the following: Detaille, "A Cuirassier," first state, \$2; W. Sharp, "A Group of Angels," artist's proof, \$1; Facius, "Mr. West and Family," after B. West, \$1; Bausse, "Venus and Cupid," after Cignani, \$1; M. Gandolfi, "The Education of Cupid," \$2.50; W. Woollett, "Diana and Actæon," \$1.50; W. Sharp, "Charles II. Landing at Dover," \$2.25; Strange, "Joseph and Potiphar's Wife," after Guido, \$1.50; Strange, "Fortune," after Guido, \$1.75; Ulmer, "St. Cecilia," after P. Mignard, \$1.50.





## OLD HIZEN.

### II.



AMONG the finest specimens of old Hizen ware will be found some that embody the true principles of artistic decoration. Notably is this the case among the Kiku patterns, in which the chrysanthemum is conventionalized. Bowls, dishes, and beakers of this ware are often shaped like the imperial flower and fluted, or the outline symbol is laid on in enamel, or embossed in high relief. The diaper de-

signs are often very beautiful, rich in effect and harmonious. A gourd-shaped "saké" bottle has on its lowest bulb rooted plants growing as if in a garden; on the second, strands of flowers laid on crosswise; while on the top, round sprays of plum blossoms hang down like laden boughs toward the earth.

The writer has three sets of Hizen porcelain in his possession, not one of which he ranks aesthetically very high, but which when described give, with a little aid from pieces he has seen in collections, the historic characteristics of Hizen fictile art.

The first set is a pair of vases, presented to a relative by the daughter of His Excellency Iwakura, the junior prime-minister of Japan. They are fourteen inches high, and of classic old Chinese shape. The paste is fine-grained and very hard, the glaze being of that remarkably pure dazzling white to which some critics have given the name "Imari white." Bands of red enamel (worked in with gold) around the base and top look as though they were put on with fine sealing-wax instead of with mineral enamel fired in the furnace. The main decoration on the obverse of the body is a basket of flowers—masses of peony and chrysanthemum, and artistically-bent sprays of the blooming plum-tree (umé). The base and brim of the basket are done in firm lines of intensely black enamel, the wicker-work of the basket being represented by gold (now a little rubbed or worn thin by age). The colors of the flowers are not so opaque, as in the Banko ware, for instance; but the plum blossoms are glittering drops of white, giving a jewelled effect, and suggesting white petals shining with fresh dew. Around the neck of the vase "Kiku" or chrysanthemum flowers are painted with the stems on, and with the sepals outward in lustrous enamels, the black being intense and the red shining with a fresh glitter. This is one of the specimens of Old Hizen in which the paste is far whiter even than the best white Chinese ware. The colors are black, green, blue, banded gold (not matted as in Satsuma, and to the eye not even fixed by fire), red, and jewelled raised spots of white. On the reverse side is an indifferent landscape in green and gray.

A word about decoration. No Japanese artist if left to himself would draw such a design spontaneously. My vase decoration stands midway between China and Holland. It is Chinese-Dutch, but not true spontaneous Japanese thought or touch. The Arita artists were for one generation in bondage to China, and then the Dutchmen captured them. Only in later forms of the

last decades of the eighteenth and during the present century have the native artists at Arita broken their trammels and given us original designs, or characteristic native art.

In the second or middle (perhaps we might say Dutch) period an expert is never likely to mistake Hizen ware for, say, Awata or Kaga or Satsuma. For, in addition to the set designs in un-Japanese symmetry, he will find such foreign elements as Dutch tulips, flowers tied in bunches with strings, and even European symbols. Few or none of the strong characteristic elements of Japanese decorative art will be discovered, even though the bowls or beakers be unchallenged gems of decorative art.

My second typical specimen is a set of six Hizen plates of pure fine white paste and glaze so white as to almost make one say, could he see only the under side, that they came from Sévres. They are seven inches in diameter, thin, and have two rings instead of one to stand on. (In the oldest Hizen ware three points or



"ST. JEROME." BY LUCA DELLA ROBBIA.

IN THE RECENT SAN DONATO COLLECTION.

marks on which the article rested in the kiln serve to distinguish such pieces from the Chinese, on which they are wanting.) They are marked Hizen. On the surface are the figures of a Kugé (Kioto noble) in resplendent robes, with his two pages, who are gathering pine boughs for festal decoration. The gilt border of the plate, one inch wide, is of pine sprigs wrought in a stiff, regular, most un-Japonic style. I can see European brains in that plate as surely as Herodias saw the Baptist's head in a charger. They were presented to the writer by the Japanese premier Iwakura. Perhaps this imitation of foreign stiffness had vexed his Kioto soul long enough.

My third typical specimen is "Nagasaki ware," made in Arita of good clay. It is a pair of vases two feet and a half high, round, bulbed in the centre, with trumpet-shaped rims. They were decorated in Nagasaki, and in abominable taste. The colors are sealing-wax red, light wash orange, black, green, red, and gold. The peonies and chrysanthemums are well done, and the peacocks and mandarin ducks are full of pride and motion. In two panels on the side are Fuji Yama, "samurai," and "ladies" promenading with gorgeous robes and umbrellas. After examining a Satsuma vase, on which a divine huntress is descending on a cloud, noting the subdued harmony of the colors and gilding, and then looking at these Nagasaki monstrosities, one feels a mental nausea arising in his soul. This

Nagasaki abomination typifies the dark side of modern Hizen art, with which the markets are now flooded. Recent Hizen ware is of all colors, sizes, forms, and qualities.

WILLIAM ELLIOT GRIFFIS.

## LUCA DELLA ROBBIA WARE.

THE reviver or rediscoverer of the art of enamelling in Italy was Luca della Robbia, a Florentine sculptor. Vasari describes him as a man of indefatigable perseverance, working with his chisel all day and practising drawing during the greater part of the night. Notwithstanding all his application and industry he did not succeed in earning enough money by sculpture to enable him to live by the art, and the idea occurred to him that he might nevertheless be able to pursue his modelling in some material more facile and less dear than marble. Hence it was that he began to make his models in clay, and to endeavor by experiment so to coat and bake the clay as to render those models durable. After many trials he at length discovered a method of covering the clay with a material which, when exposed to the intense heat of a furnace, became converted into an almost imperishable enamel. He afterward made the further discovery of a method of imparting color to the enamel, thus greatly adding to its beauty. The fame of Luca's work extended throughout Europe, and specimens of his art became widely diffused, many being sent into France and Spain, where they were greatly prized. Several fine specimens of his workmanship still adorn the principal churches of Florence; there are also some good pieces in the Louvre, and the South Kensington Museum is very rich in Della Robbian ware.

Most of his subjects are in high relief, and adapted for church enrichment. The enamel is fine in quality, beautifully white, opaque, and highly lustrous; and his cherubs, especially the faces, which have been left unglazed and their original sharpness untouched, are really masterpieces of plastic art. From some good specimens extant we know that he also painted on the flat surface. A set of round plates or "tondi," now at the South Kensington Museum, are remarkably fine. They represent the twelve months of the year, and the figure in each is a husbandman at work according to the month represented; they are painted in different shades of blue on a white ground. The two specimens of enamelled ware illustrated herewith, "St. Jerome" and the "Madonna of the Cushion," were among the treasures of the recently dispersed San Donato collection. The "Madonna" was sold to an American purchaser.

## THE CINCINNATI POTTERY CLUB.

CINCINNATI, May 10, 1880.

SEVERAL months ago a Pottery Club was organized here by the following ladies: Miss Louise McLaughlin, President; Miss Clara Newton, Secretary; Miss Alice Holabird, Treasurer; Mrs. Geo. Dominick, Mrs. Mary Rhodes Ellis, Mrs. W. H. Field, Mrs. A. B. Merriam, Mrs. Leonard, Mrs. Chas. Kebier, Miss Agnes Pitman, Miss Alice Fletcher, and Miss Carlisle. Mrs. Keenan, Miss Laura Fry, and Miss Elizabeth Nourse were chosen honorary members. A room was secured in the pottery of Frederick Dallas, and the club set to work for practical experiment in a location where clay, skilled workmen, the mechanical conveniences of the kiln, and other needed facilities were all at hand, thus



concentrating their energies and wisely economizing time and strength.

For a time the public did not hear much of the club, which kept its own secrets until a few days ago, when reception cards, decorated with etchings by Miss McLaughlin, were issued to the number of three hundred and seventy-five. There was a general response to these invitations, and from ten in the morning to five in the afternoon of Wednesday, May 5th, the fashionable and artistic world of Cincinnati thronged the studio of the Pottery Club. The room was tastefully decorated with the rich colors of Oriental tapestry, and flowers were everywhere. Lilies gleamed from nooks and corners, white and fragrant; the faint perfume of apple-blossoms and ferns was in the air. The pottery, displayed on a broad low shelf that ran around three sides of the studio, included vases of all kinds, tea-sets and chocolate sets, salad dishes, pitchers, toilet jars, plates, cups and saucers, oatmeal and "bouillon" sets, croquet-lunch sets, and ornamental articles. The variety of work represented was very suggestive, showing that these amateurs are producing close imitations of imported wares, while new designs in decoration multiply themselves and new methods of treatment are evolved.

The ability of Miss McLaughlin, the President of the Pottery Club, is widely known. At this reception she exhibited thirty-six pieces. Among these were the Ali Baba vase and another similar to it in a ground tint of rich deep blue decorated with calla blossoms and leaves; a pilgrim vase that bore on one side a winter landscape—as perfect a snow scene as one would wish to see; a pair of pilgrim vases in softly shaded blue decorated with sprays of pink apple-blossoms; a jar in dead-leaf brown with relief decorations of the bamboo touched in gold; an exquisite plaque on which was painted the portrait of a young girl; a balloon vase in blue; a pilgrim vase in the cream-colored Ohio clay, and a plaque with a rural landscape.

Miss Agnes Pitman, Prof. Benn Pitman's daughter, exhibited a variety of exquisite work. From achievements in other branches of art Miss Pitman turned to decorative work or faience, and has shown much originality of method and delicacy of touch. Two Japanese tea-sets exhibited by her merit preservation in the cabinet of a connoisseur. One is of pale blue clay, colored through the entire texture, decorated in dead gold, fretted like the seeded background in wood-carving. The other tea-set is of the Ohio

red clay ornamented with faint tracery of arabesques in Parian clay. A plaque in the native clay decorated by Miss Pitman shows bats caught in a web, the lines in relief clay. A pair of blue plaques were decorated in relief in Parian with faint hints of dead gold. Two fruit-dishes, great green leaves, were modelled with grace.

Mrs. Leonard exhibited two beautiful plaques—"The Gleaner" and "Magnolias." The former was an idealized portrait of a woman bearing a sheaf, her face upturned to the evening sky.

Miss Alice Holabird has worked on an individual basis, and has produced so perfect an imitation of the Bennett or Lambeth ware that critical observation could hardly detect it from the original. The floral decorations are all defined in black lines, which give a distinctively rich effect. A chocolate-pitcher with a cream ground was decorated in cat-tails and river grasses, with a glowing band of Oriental colors at top and bottom, and over the top a spider-web defined in black lines. Another vase was in ivory tints with clusters of crimson flowers and dark glossy leaves.

Mrs. Mary Rhodes Ellis had some especially fine work in Limoges and in over-glaze. She makes a specialty of the over-glaze work in faience after the old

Meissen. A lovely vase in old blue was decorated by Mrs. Merriam with a stork brooding over her nest and another standing by her.

Mrs. Dominick makes a specialty of work in relief. One plaque showed very unique treatment. It represented fishes tangled in a net, which seemed to be modelled in clay and thrown over them. A tall vase showed modelled decoration in Parian clay.

Mrs. Field showed some fine work in white high relief, and also in low relief. A pretty conception was a "snowball" vase formed of white clay modelled after petals of the snowball. A vase with a very accidental-looking fissure at one side, with the wild eglantine (all modelled in clay) growing in and around it, was also shown by Mrs. Field.

Miss Newton exhibited faience in rich Persian designs. Quaint figures in low relief, Limoges painting, and faience treated after Bennett are her specialties.

Miss Nourse showed a plaque with three owls sitting on a bank, and Miss Fry a plaque in deep blue decorated with a flight of swallows.

From Mrs. Keenan there were many good pieces. A vase of native clay ornamented with ivy was much admired.



"THE MADONNA OF THE CUSHION." BY LUCA DELLA ROBBIA.

BOUGHT AT THE SAN DONATO SALE FOR AN AMERICAN COLLECTION.

Mrs. Chas. Kebler exhibited a pilgrim vase with a study of horses and a chariot, which was very spirited.

Among the guests at this reception were General Goshorn, Col. and Mrs. George Ward Nichols; Judge and Mrs. Perry with their guest, Miss Waite, a daughter of the Chief Justice; Professor Parker Pillsbury, of Boston; Professor Venable, of Cincinnati; Professor Benn Pitman, and Mr. Henry Fry.

LILIAN WHITING.

#### SALE OF RARE BLUE AND WHITE CHINA.

At the late auction sale in London of Dr. E. B. Shulldham's collection of old blue mayflower and plum blossoms china, some choice specimens brought high prices. A globular hawthorn-pattern jar with cover, about 13 inches high, sold for 262 pounds 10 shillings; a similar one with hawthorn branches on deep-blue marbled ground realized 257 pounds 5 shillings; a small neck jar, hawthorn on marbled blue ground, 7 inches high, 99 pounds 15 shillings; a globular hawthorn jar, deep-blue marbled ground, with cover of black wood, 232 pounds; a globular hawthorn jar and

cover, about 13 inches high, 410 pounds 11 shillings; another, similar, 325 pounds 10 shillings; an oviform jar and cover, with groups of flowers and birds, 8 inches high, 45 pounds; a dish, with raised medallion of flowers, bordered with figures, 14 inches in diameter, 31 pounds 10 shillings; a large beaker, hawthorn on blue, 44 pounds; a set of three jars and covers, and a pair of beakers, painted with figures and flowers and birds, 11 inches high, 120 pounds; a tall jar and cover, with figures in compartments, 19 inches high, 47 pounds 5 shillings; a set of three vases and covers, and a pair of beakers, with figures and vases of flowers in compartments, 18 inches high, 320 pounds; a hawthorn pattern jar, with cover, about 13 inches high, deep blue marbled ground, 620 pounds, and a similar jar with cover, 650 pounds.

#### THE PORCELAIN REGIMENT.

A PAPER has lately been discovered in the state archives of Saxony which contains some curious particulars concerning the corps long known to the Prussian service as the "Porcelain Regiment," and from which the present 1st dragoons and the 3d, 4th, and 5th regiments of cuirassiers claim to have sprung. According to tradition the regiment was bought by King Frederick William of Prussia from the King of Poland for some costly porcelain vases, and the documents lately found in the Saxon archives show that substantially the tradition was correct. King Frederick William, it appears, possessed a number of very beautiful and precious specimens of porcelain, and an attempt was made by King August II. of Poland, who was also Elector of Saxony, to purchase some of these through an agent in Berlin.

King Frederick William declined to sell any of his porcelain; but King August, knowing his royal brother's passion for soldiers, offered him 600 dragoons, without horses, arms, equipment, or officers, in exchange for certain pieces. The negotiations were carried on by Privy Councillor von Marschall on behalf of Prussia, and Lieutenant-General von Schmettau for King August, and ended in the transfer of the 600 dragoons to the King of Prussia, and of a number of the vases in the first place to Dresden, where some were added to the royal collection of china, and others were placed in the Johann Museum, where they are still distinguished as the "dragoon vases." The men were valued at 20 thalers each, and the whole regiment consequently at 12,000 thalers; while the porcelain given in exchange for them was considered to be worth considerably more, though it had been purchased by the deceased King Frederick I. for a smaller sum.

A NEW "vide poche" for a morning-room table is the knotted handkerchief in china. It imitates the poor traveller's bundle often carried on the end of a stick.

Two French horns in modern Sèvres, one slung through the other, are hung up for paper matches.

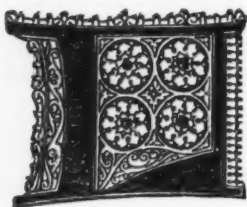
Absurd caricatures of preachers, deputies, and lawyers holding forth with half their bodies concealed in sea-shells, or dangling out of a snail, are made in a singular mixture of terra cotta and white china.

Something entirely new are imitations of bronze nielli in a fine, tender ware, which at a very short distance has all the lustre and all the golden metallization of old bronze. The traceries are pencilled blossoms, perfect reproductions of antique designs. These vases are very expensive.



# DECORATION & FURNITURE

## THE COLMAN AND TIFFANY WALL-PAPERS.



A TELY reference was made in our columns to the gratifying fact that, for the first time in this country, American artists of established reputation were devoting their talents to the designing of wall-papers. The names

of Messrs. Samuel Colman and Louis C. Tiffany were mentioned in this connection. We are now happy to record the results of their first experiments, for such they modestly call the highly creditable performances in mural decoration which they have effected under the auspices of the manufacturers, Messrs. J. S. Warren & Co. It is not generally known, we believe, that Messrs. Colman and Tiffany and Mrs. T. M. Wheeler are associated as decorators under the business name of Louis C. Tiffany & Co. We mention the matter here, as we are requested by one of the gentlemen to give credit to the firm for the work just done. The firm is certainly a notable one, and may be termed a strong representative American team, for who among us has better general ideas in regard to interior decoration than Louis C. Tiffany, or more knowledge of rare fabrics and bric-à-brac than Samuel Colman? And who is so accomplished in art needlework or practical in imparting instruction in it as Mrs. T. M. Wheeler?

Our first illustration shows a wall-paper after designs by Mr. Colman. The maple leaf and fruit, which is the motive of the decoration, is printed in gold on a plum-colored ground. The frieze is continued above the moulding in the same tone until it reaches the graceful curves of color alternating with the golden threads suggestive of the Japanese conventionalized treatment of clouds at sunset. The maple leaves in the field are treated flat, but otherwise are almost a transcript from nature. In the frieze we have the maple leaf again, but representing the tops of trees, which stand out effectively against the sky. The dado of this paper has a plum-colored background of darker tone than the field with the crystals of fish-scales as the motive of decoration.

This same design is repeated for other wall-papers in lighter shades of blue and various other tones.

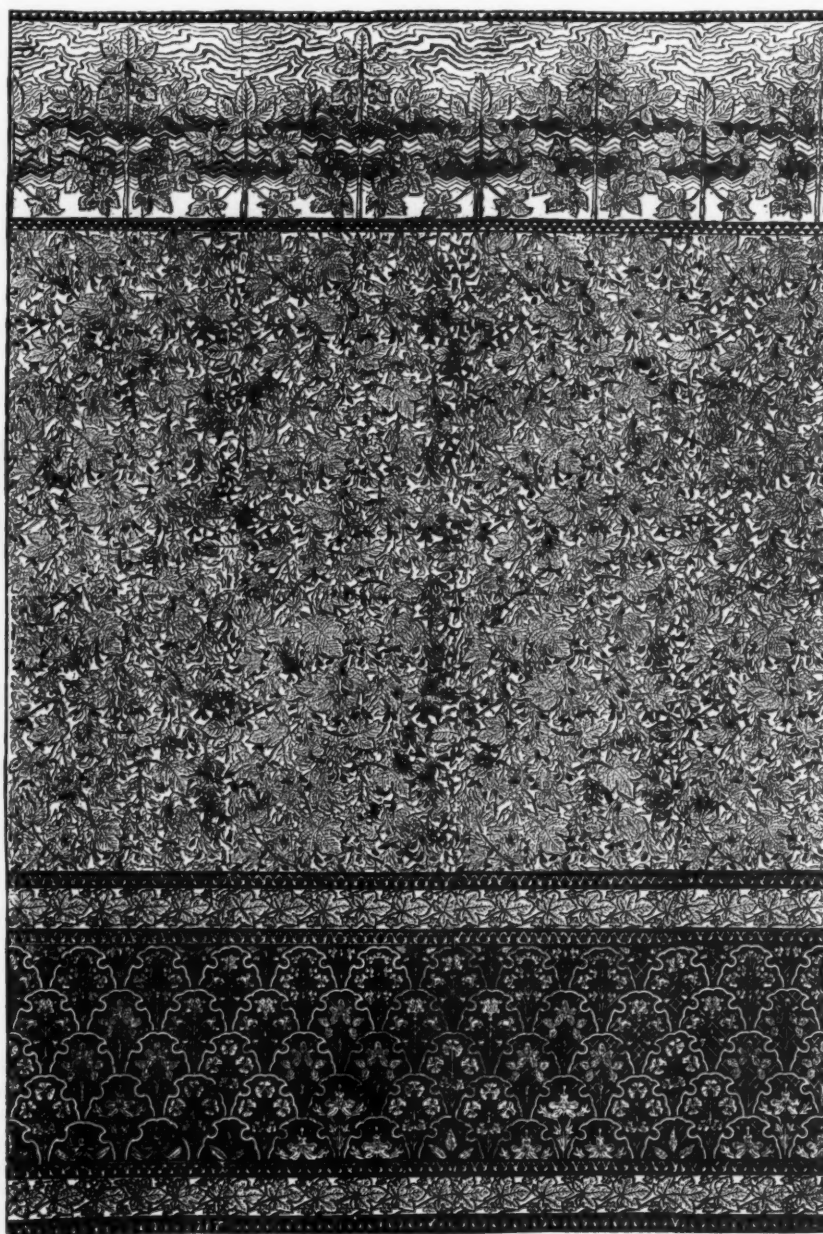
The frieze by Mr. Colman on the opposite page shows a simple and effective treatment of the honeysuckle slightly conventionalized. The same motive is continued in the field, the color of our model being a background of soft light olive green, with the decoration in buff and rose gray. A dado of the same design as the one shown on this page is used with this field and frieze.

Mr. Colman's ceiling-paper shown in our illustration is a diaper pattern formed by a simple treatment of conventionalized butterfly forms.

The most strikingly original of the papers designed by these gentlemen is certainly the "chain-mail pattern" of Mr. Tiffany. The greatly reduced scale of our illustration does not give a fair idea of the motive, and indeed no illustration in monochrome can convey an adequate impression of the general effect of this quaint conceit. Mr. Tiffany has aimed to represent the effect of a rich Japanese fabric as seen through the interstices of a Japanese coat-of-mail. By means of a peculiar treatment of flat tints, selected, for the most part, for their innocence of contrast and general absence of outline, he has produced quite a unique result. The founda-

motive the clematis vine going to seed, and the seed-vessels are made to combine with spider-webs, which is ingenious, but may be objected to as presenting too decided a pattern, which by repetition becomes tiresome. A paper that we like better has a gilt background with dogwood flowers in soft yellow, with circles of pink and blue coming over the design. Another is a set octagon diaper pattern with flowers falling and meeting behind it. In his ceiling-paper, of which we give an illustration, Mr. Tiffany has achieved a decided success. He has gone directly to nature, and has given us, with the happiest effect, the appearance of the beautiful snow-crystals. Printed in appropriate colors, the same design, with its multitude of objects so disposed as never to show where they begin or end, gives the effect of abnormal height, and is suggestive of "the milky way." The absence of particular design in Mr. Tiffany's ceiling-paper is in strong contrast, our readers will notice, with the set diaper pattern of Mr. Colman's.

In taking leave of these gentlemen, we congratulate them and Messrs. Warren on the success of their endeavors. We cannot but feel that they have taken an important step in the inauguration of an era of improvement and originality in American design, which they have only to follow up to earn for themselves the gratitude of their countrymen to-day and the appreciation of posterity.



WALL-PAPER DESIGNED BY MR. SAMUEL COLMAN.

tion is of yellow and red bronze golds printed on a yellow ground, or silver bronze printed on a gray ground, with small peonies in delicate contrasting colors for the design. Over all this is printed the final block of the chain mail. The total effect is a gentle iridescence almost as soft as that in the folds of a fine shot silk. The frieze is made somewhat lighter than the field by a slight modification of the design, and the dado is made darker by showing more of the mail and less of the fabric. The idea of this paper was suggested by Mr. Tiffany's seeing a suit of old Japanese armor in Mr. Colman's studio.

Another wall-paper of Mr. Tiffany's has for its

in connection with each part of the house as it is described.

First, in a scheme of furnishing, one would consider the walls. Your house may have been inhabited before, or perhaps it is newly built. In either case the probability is that the walls are already papered or painted, and with equal probability the paper-hangings are unsuitable, or at best only passable. It is a singular thing that the builder should be allowed to take the initiative in decorating a house, without the slightest reference to the wishes of those who may occupy and furnish it. It might be better if he would content himself with putting on a first coat of paint only.

## THE ART OF FURNISHING.

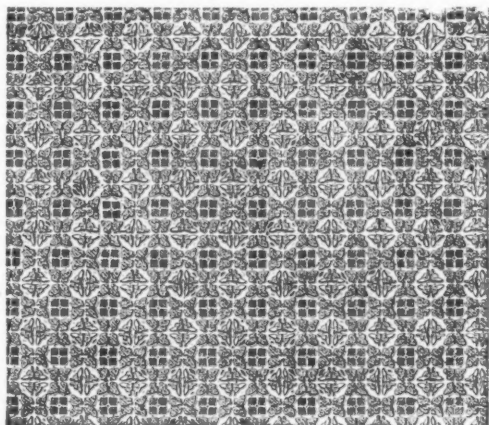
### I. THE HALL AND THE STAIRCASE.

IN the series of articles of which the present is the first, beginning with the hall and staircase, every part of the house will be separately described as to its appropriate furniture and decoration. No claim for originality is made for these suggestions, which are condensed from H. J. Cooper's "Art of Furnishing." With the exception of slightly modifying some of the suggestions when necessary for their better application to American houses, we shall present them in their original form. We may add that we have somewhat departed from the plan of the book, the first half of which is devoted wholly to the furnishing, and the second wholly to the decoration, of the house. It has seemed to us better to treat the two subjects together



Now, as the walls constitute a background—an atmosphere, so to speak, of tone or color, from which the occupants are never free, and which must exercise, not a mere sentimental, but a positive influence upon their nervous organism, we would say: By all means have your normal surroundings as much as possible in harmony with your individual taste, and with the special requirements of the several apartments.

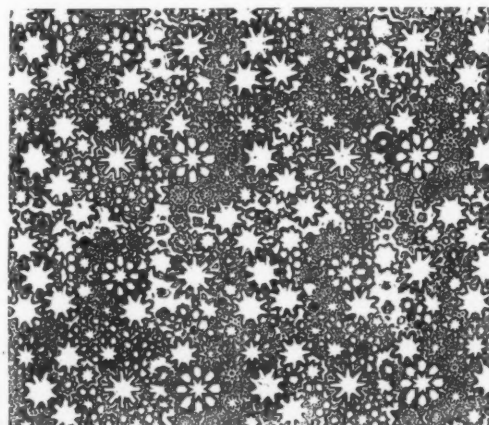
The hall or vestibule, as the first division of a house that meets the eye on entering, should either be of a quiet and undemonstrative nature, or else it should give the key-note to the entire house. In any case the furniture as well as the decoration should be in a lower key than the rest of the house, never richer. Unless your hall chance to be large, let the furniture be as condensed as possible, and have as little of it as needful for



CEILING-PAPER DESIGNED BY MR. SAMUEL COLMAN.

the exigencies of an entrance-room or passage. A small side-table, a chair or two, an umbrella-stand, some appliance for hats and coats, are the necessary requisites of a hall. The hat and umbrella-stand may be combined, or that eminently practical invention, a rail and pegs fixed to the wall, may be substituted for the usually unsteady and inelegant hat-stand; while a brass or bronzed rail fixed to the wall, with a painted zinc pan on the floor, will do duty for the umbrella-stand.

Cast-iron hat-stands and hall-tables, with plate-glass mirrors, and marble tops, are to be avoided: there is a chilly, skeleton, machine look about them, which strikes horror into one at the first glance. You can never make an artistic room with iron furniture; and, more-



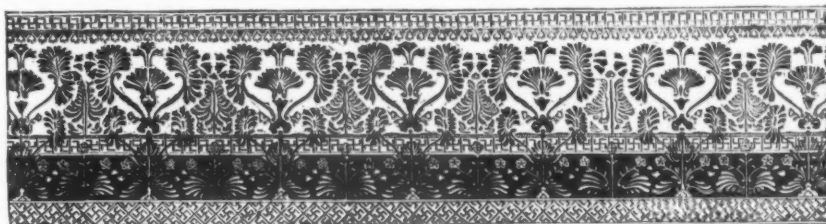
CEILING-PAPER DESIGNED BY MR. L. C. TIFFANY.

over, although the term "iron" is almost a synonym for strength, the iron hall furniture offered for sale is none of the strongest, and when once broken in any part cannot be made good except in the clumsiest way. The ordinary pattern hat-stand, however, looking like a series of outspread arms on an attenuated frame, is quite as bad in its way, being less steady and almost as ugly. There are some good hat-stands now made, having at each end a quarter-circle rail for umbrellas, and a table between. The only thing is, the table or the umbrellas are generally in the way of the coats, and this seems the great difficulty to overcome in attempting to combine the objects of a hat-stand, hall-table, and umbrella-stand in one.

The choice of color will depend upon the treatment of the walls. Light or dark oak, or walnut, are useful

woods, or stained black (ebonized) furniture, if the decoration admits of it. The writer has seen a hall-table, hat-rail, and bench of pine painted a plain color—say olive-green or chocolate, suitable to the surrounding coloring—which is inexpensive and unobjectionable, though not of course so durable as a harder wood.

If you have an outer and inner hall, so much the



WALL-PAPER FRIEZE DESIGNED BY MR. SAMUEL COLMAN.

better. It keeps the inner hall more private and less draughty. The two are usually divided by glass doors, which give a good opportunity for introducing stained glass instead of the ordinary ground glass. The best plan is to glaze the upper portion of the doors with transparent sheet or plate glass, and temporarily fix the stained glass (which should be in a separate frame) against the lower part of the glazed panels, sufficiently high to intercept the view from the outer hall.

The pattern stained should not entirely cover the glass, nor be too heavily colored, or it will darken the light. If there are no doors, and your hall is long enough, it may be divided off by curtains suspended by a rod from the ceiling; or, better still, a sheet of glass (two feet to three feet deep) may be framed in between the walls and ceiling, and the curtains suspended from beneath the glass. This will allow of light being thrown into the inner hall.

There can be little doubt that for the floor of a hall nothing surpasses the encaustic tiles now so popular. They are easily kept clean, are cool, and afford an occasional relief from the hot carpeted rooms, and they are everlasting. The expense incurred in putting down a tiled floor is, however, a rather heavy item; and as the tiles cannot be removed without replacing the original floor, it is not worth doing unless we are sure of remaining in the house for a number of years. Next to a tiled floor the old-fashioned oil-cloth is to be preferred, even to the more recent inventions of linoleum, and various compounds of cork and india-rubber. None of the latter have the smooth brilliant surface of oil-cloth, although they possess a greater softness and elasticity.

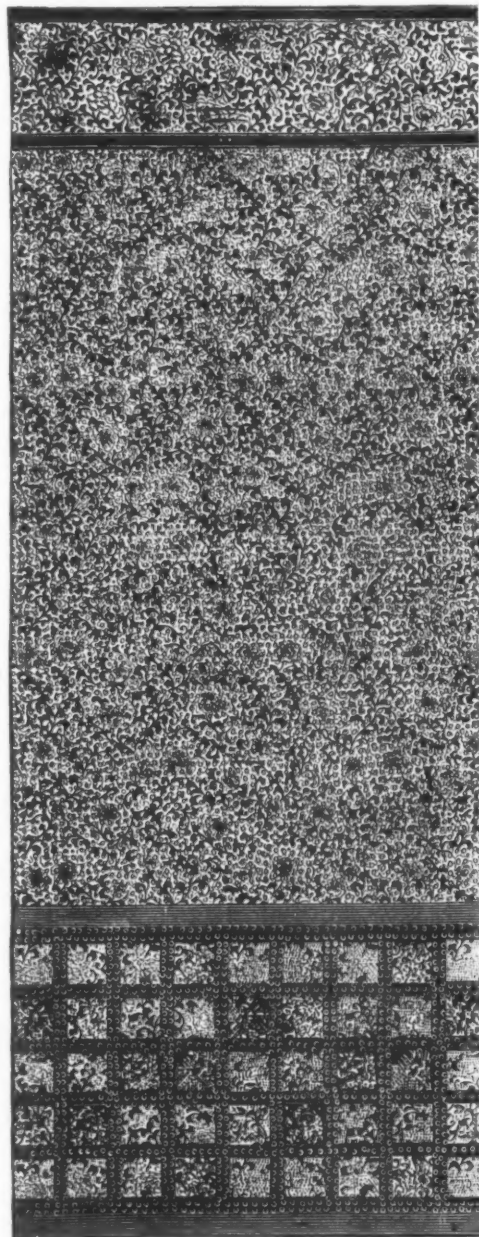
There is room yet, in spite of the variety of patterns in floor-cloths, for some improvement. The favorite tile patterns are frequently very happy combinations of color, and have a pleasing effect. The imitation will, however, grow wearisome soon, and what are wanted are designs peculiar to floor-cloth itself, and not a pretentious imitation of something costlier.

Too many colors should be avoided, as also too small and scattered a pattern. Greater breadth of effect is obtained by a moderate uniformity of color, such as chocolate and buff, Indian red and buff. The once much-used black and white marble floor-cloths are too gray and gloomy to suit the advanced love of color among us, however they might have satisfied a previous generation. Matting, if coarse, holds the dust, and if fine will scarcely stand the rough wear of an entrance-hall.

One sees Brussels carpet used not infrequently, but it is unsuitable, considering the inevitable dust and traffic to which it is subject. It may be very charming to have a noiseless floor-covering over the hall, on which no footsteps reverberate, but a hard cool floor in this part of the house is probably better.

A word concerning the stairs, which, from their peculiar elevation, are unavoidably noticeable, sometimes distressingly so, when they happen to face the entrance doorway. These form an integral part of the hall, and in many old houses the broad staircase, with its massive hand-rail and balustrades, is a remarkably handsome feature. Nowadays, when space is costly, the staircase has to be cramped into the closest possible compass, so that it behooves us to do our best to mitigate the effects of this economy on the part of the builder. Nothing detracts more from the appearance of a hall and staircase than a narrow, mean stair-carpeting. Aim at a broad effect in the stairway. Axminster,

Brussels, or self-colored felts are the best for the purpose, and should cover the stair with the exception of a narrow margin on each side, which may be painted cream-white or stone color, or darker shades if preferred, or the wall decoration seems to require it. The stair-carpet should, of course, be carefully chosen to harmonize with the given scheme of the staircase and hall.



WALL-PAPER DESIGNED BY MR. LOUIS C. TIFFANY.

varying from three to five feet, and the upper part colored, in distemper, a lighter tint than the lower part (or dado). A dividing line, darker still, should be struck between the two portions, and the wood-work (doors, skirtings, etc.) should be painted in dark corresponding tones. But if it is desired to paper the hall and staircase, there are now papers to be had of



special design for the purpose, which may be either varnished or not, or the lower part only varnished.

As to the colors most suitable, that will depend in a measure on the amount of light obtainable. The staircase is a passage, not a dwelling-room, and admits of lighter treatment, inasmuch as we have not to consider the effect of the walls as a background to persons or things. We incline to an effect of coolness and airiness, combined with a pleasant softness of tone. If patterned, the pattern should have a softly-stencilled effect, and not be obtrusive.

On the other hand, since the staircase is not subject to the restraints imposed upon the other apartments, a bolder and more vigorous treatment may be adopted. The architectural features, for instance, may offer facilities for effective decoration, and your hall and staircase may present charming glimpses of classic or mediæval periods; or we may find ourselves surrounded with imagery of tropical luxuriance, while the forms and fragrance of real plants will complete the delusion. Only, the apartments must be sumptuous in proportion, or our expectations will be raised, to be disappointed further on. In a general way, however, the staircase will claim only a moderate share of attention.

Creamy yellow or buff, pale fawn, pale salmon, or light tones of Indian red, pale sage-greens, turquoise blue, are among the tints to be recommended. Grays are apt to have a gloomy effect, unless relieved by pictures or prints. For yellow or buff walls, the dado and wood-work may be chocolate or olive-brown, or a dark-blue toned down with black. For pale salmon, dark bronze-green. For pale sage-green, either darker tints of the same, or dull green-blue, olive-browns, or Indian red. With turquoise-blue, chocolate will contrast best, or maroon.

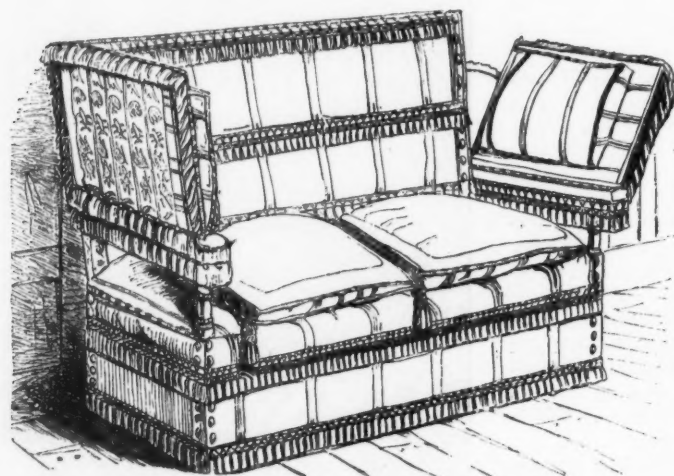
Take care not to let your entrance (or hall) overpower the rooms which are entered from it, but let it be subordinate, and leading up to the colors of the reception-rooms.

From the hall we pass to the dining-room, which will be treated in another number of THE ART AMATEUR.

#### EASTLAKE AND HIS IDEAS.\*

##### II.

WE add to the illustrations of dining-room furniture given last month a sofa of the same set as those good old-fashioned English seventeenth century chairs



ENGLISH SOFA OF THE SEVENTEENTH CENTURY.

at Knole House, which Mr. Eastlake so highly commends. The settee is of the same order; it stands in

\* In resuming this subject, the writer desires to correct an error into which he has fallen, in common with many others, in assuming that Charles L. Eastlake and Sir Charles L. Eastlake were one and the same person. The author of the "Hints on Household Taste" is the former, who is now living and is a Fellow of the Royal Institute of British Architects; the latter, his kinsman, was the Royal Academician, who died in 1865, and whose portrait was published in THE ART AMATEUR last month.

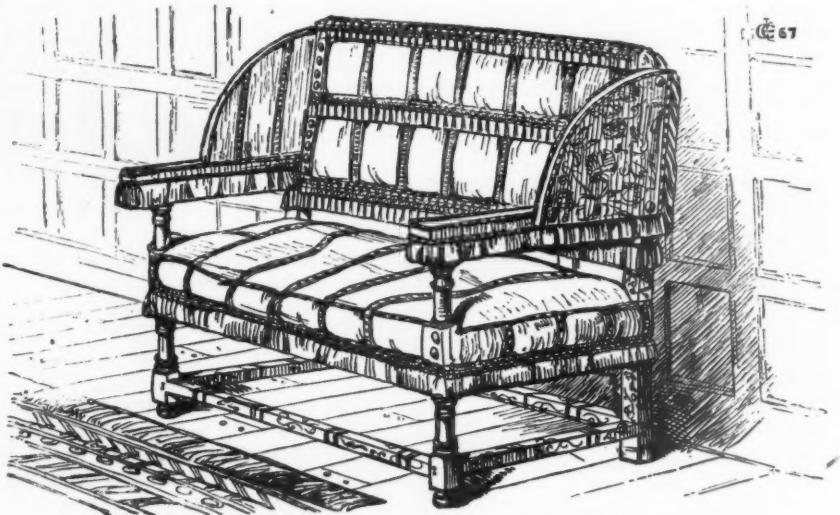
the billiard-room at that noble country-seat. The drawing-room chairs of our illustrations are from Mr. Eastlake's own designs. They are constructed of oak, covered with velvet, and trimmed with silk fringe. It will be seen that the author of "Hints on Household Taste" has no sympathy with the tradition that the furniture of the drawing-room must necessarily be flimsy and fragile—or "light and elegant" as the dealers used to call those chairs which "look as if they

must sink beneath the weight of the first middle-aged gentleman who used them." "Lightness and elegance," we are told, "are agreeable qualities in their way, and, under certain conditions of design, art should be aimed at. For instance, the treatment of mere surface ornament, such as painted arabesques, etc., or of details purely decorative and useless, as the filagree gold of a lady's earring, may well be of this character; but objects intended for real and daily service, such as a table which has to bear the weight of heavy books or dishes, or a sofa on which we may recline at length, ought not to look light and elegant, but strong and comely, for comeliness, whether in nature or art, is by no means incompatible with strength. The Roman gladiator had a grace of his own, but it was not the grace of Antinous. Our modern furniture is essentially effeminate in form. How often do we see in fashionable drawing-rooms a type of couch which seems to be composed of nothing but cushions? It is really supported by a framework of wood or iron, but this internal structure is carefully concealed by the stuffing and material with which the whole is covered. . . . If elegance has anything in common with real beauty—beauty which can be estimated by a fixed and lasting standard—then I venture to submit that this eccentric combination of bad carpentry and bloated pillows is very inelegant, and, in fact, a piece of ugliness which we ought not to tolerate in our houses."

In the matter of tables, the system of "balancing by means of pins and screws a circular framework of wood on a hollow boxed-up cylinder" is strongly condemned, as "manifestly wrong in principle, for, in nine cases out of ten, tables made on this plan become unsteady and out of order after a few years' wear. To obviate this evil the central leg or stem should be made solid, with a base heavy and substantial enough to keep the table steady by its mere weight. Four struts should then be introduced, stretching diagonally from the side of the stem to 'ledges,' screwed on the under-surface of the circular top, which may be a simple disk of wood, about an inch in thickness; by this means the unsightly and expensive mode of framing the table-top round its outer edge is rendered unnecessary, and that inconvenient tripod, which is always in the way of one's feet, may be avoided,

while the whole table can be taken to pieces, when occasion requires, just as readily as those in ordinary use." Mr. Eastlake strongly disapproves of the conventional large showy mirror over the drawing-room mantel-piece, with its wooden frame plastered over with composition to imitate carving of a most extravagant kind, and then gilded, as in the worst taste. He says: "If real carved work cannot be afforded, it is far better to let such mirrors be fitted in plain solid frames of wood, say

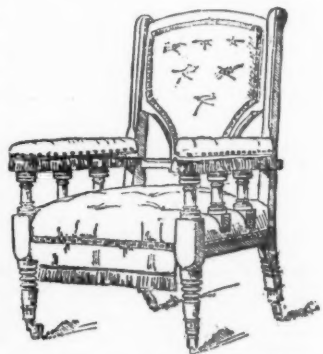
three or four inches in width, enriched with delicate mouldings or incised ornament. If executed in oak, they may be left of their natural color; if in the commoner kinds of wood, they can be ebonized (i.e., stained black), and further decorated with narrow gold stripes running transversely over the mouldings." The general use of the highly ornamented gilt picture-frame with its brittle plaster-work is also condemned. Mr. Eastlake admits that gilding on a picture-frame is not



ENGLISH SETTEE OF THE SEVENTEENTH CENTURY.

only justifiable by way of ornament, but is much to be recommended as a foil or neutral ground for enhancing the value of color; but he urges that it ought to be laid directly on the wood, without any intervening composition, and if any ornament in relief is attempted, it should be in the solid material. He strongly advocates the use of pictures for decorating the walls of the drawing-room. He thinks that they should be in one row only, and that opposite the eye, excepting, of course, full-length portraits of life size and other large works, which should be hung higher. It is not desirable, however, that the drawings or paintings thus arranged should come into close contact, and he suggests that they should be separated by such small objects as sconces, small ornamental mirrors, or little wooden brackets, supporting statuettes, vases, etc.

People continually associate the words "luxurious" and "comfortable" as if they were synonymous. To the mind of Mr. Eastlake they convey very different ideas. In the bedroom he detests the glaring chintz, the elaborate wall-paper, the French polish, and rich draperies on every side. These, he says truly, may represent considerable expense and a certain order of luxury, but not comfort. He points out that some of the worst specimens of decorative art that one sees exposed for sale are expensive articles of luxury, and that some of the most appropriately formed, and therefore most artistic, objects of household use are to be bought for a trifling sum. Among the latter he classes the old-fashioned common bedroom wash-stand, which, notwithstanding the ridiculous fashion in which it was painted in imitation of oak or bird's-eye maple, was a serviceable article. The shape could hardly be improved. The wash-stand "is fitted with two shelves, the upper one cut to receive the basin, and the lower one 'boxed' to receive a drawer. It has a splash-board to protect the wall against which it is placed. It is supported on four legs turned and shaped after a fashion infinitely superior to that of any modern dining-table. It is not, indeed, an example of high art in manufacture, but it is an instance of honest workmanship." Mr. Eastlake's design for a wash-stand which we reproduce is of very simple construction, the only



EASTLAKE DRAWING-ROOM CHAIR.

ornament introduced in it being a few easily-worked mouldings and a little inlay of colored woods.

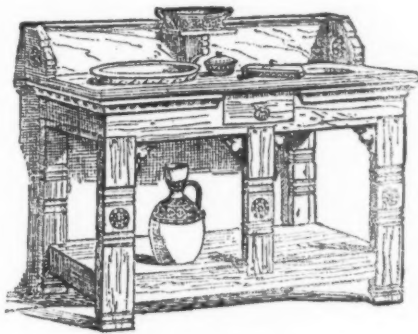
In the matter of toilet tables he favors simplicity hardly less severe. We have his idea on the subject in the accompanying illustration of "a chest of drawers which may occasionally be used for a toilet table in a small dressing-room." "It is, of course, not intended for ladies' use," he adds, at which the ladies will draw a sigh of relief. They must know, though, that he protests "humbly but emphatically against the practice which exists of encircling toilet-tables with a sort of muslin petticoat, generally stiffened by a crinoline of pink or blue calico. Something of the same kind may be occasionally seen twisted round the frame of the toilet-glass. They just represent a milliner's notion of what is 'pretty,' and nothing more. Drapery of this kind neither is wanted nor ought to be introduced in such places."

The brass or iron bedstead is strongly favored by Mr. Eastlake, chiefly because it is *cleaner* than the wooden bedstead. When iron is used he protests against painting it in ordinary oil color, which gives it a commonplace "sticky" appearance, to avoid which "flatted" color should be used. The framework for the canopy overhead, he remarks, is generally far too weak for its purpose, and often vibrates with the least movement, causing infinite annoyance to invalids and nervous people. In old days the outside corners of this canopy were frequently suspended from the ceiling, as is shown in our illustration of a bedstead after Mr. Eastlake's ideas. This plan, he thinks, is still advisable when the supporting brackets are found to be rickety; but he truly adds, that if they were of stout iron and properly constructed, they would need no such support.

Speaking of bed-curtains, he says: "They should never be made longer than is necessary for actual use. If they hang within two or three inches of the floor it will be quite near enough. When of greater length

decorated with fringe, but where plaits are used the fringe should be omitted, as it is apt to get tangled and pull the plaits out of shape. Box-plaits are the best to use, and should never be less than four or five inches in width, at intervals of about eight or ten. They should be pressed down as flat as possible, and when necessary, may be kept in shape by a stitch on either side."

It will be readily understood that within the limits of the two short papers we have devoted to Eastlake and his ideas we can have only touched lightly and



EASTLAKE WASHSTAND.

inadequately on a subject about which there is much more to be said. "Hints on Household Taste" is a volume that at the present day is perhaps a little out of date, inasmuch as very many of the suggestions contained in it for the improvement of domestic furniture have been taken up practically and energetically by the British tradesmen at whom they were chiefly levelled, and some of the principal evils of which Mr. Eastlake complained no longer exist. Our furniture-workers in America have followed quickly in the footsteps of their transatlantic brethren, and in some cases have overtaken them. So that, altogether, decided good has come from the publication of the book. If we are not mistaken, it has been republished by a Boston firm of publishers.

#### A NOVELTY IN DECORATIVE GLASS.

THE ingenuity employed by the Romans in producing variety in glass vessels was most remarkable, and many methods of manipulation that are considered new have in reality been anticipated by the glass-workers of that period. The art of imbedding gems and gold in glass is one belonging to this category. Specimens of glass thus decorated are preserved in museums, but the secrets of the process by which these results were obtained had been lost, and have only been rediscovered within the last year or two by a French gentleman, M. d'Humy, whose invention covers a variety of purposes, the chief of which relates, however, to the minute division of gold and silver embodied in glass. This he effects by blowing a piece of glass in a cylindrical or other shaped mould, the latter being heated to a high temperature, and the glass article itself left open at its upper part. The operation is repeated in a mould of smaller diameter, and the smaller article is covered either wholly or partially with leaf-gold or metallic powder, which must, however, in either case be thin enough to become broken up or divided by the expansion of the glass. The smaller cylinder is next introduced into the first, and then more molten "metal" is blown into the former, so that the three layers become amalgamated, the gold or silver being between. The finishing processes subsequently employed are those ordinarily in use. The procedure varies more or less if it is intended to produce regular designs, or to introduce monograms in solid metal, but the above is for all practical purposes the method generally followed to effect the fusion of gold or silver with glass.

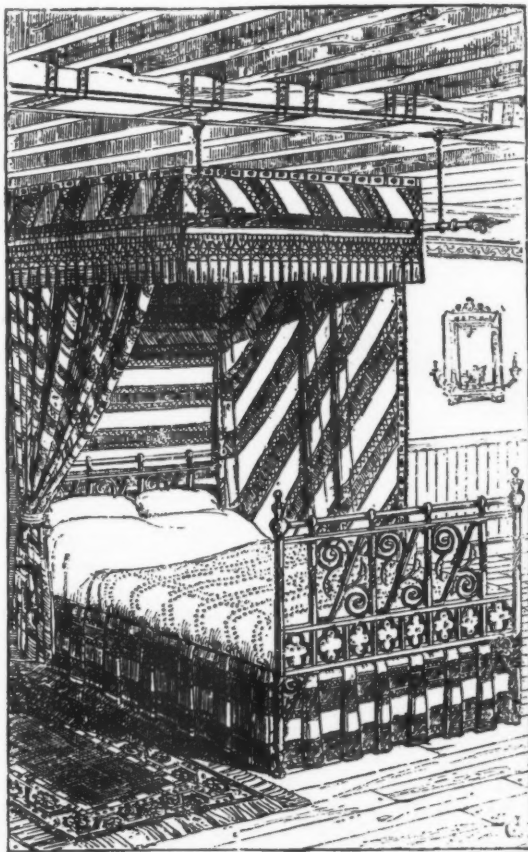
The effects obtained by these layers of gold—whether solid, granulated, or mottled—are in some cases extremely pleasing, the decorative appearance of the glass being much enhanced by what is actually a substratum of gold, silver, or platinum. In the ruby-tinted, green, and other colored glasses an exceptional brilliancy is thus obtained. The articles consist principally of

smelling-bottles, table-glass, candlesticks, and a few minor pieces of a decorative character.

#### DECORATIVE METAL TILES AND PLAQUES.

ACCORDING to an English hardware journal, experiments in the application of iron and steel to the manufacture of wall decorations, instead of the ordinary decorative tiles of earthenware, have been made with much success. The writer says: "An examination of the metallic wall decorations, which are termed 'metallic decorative tiles,' convinces us that their inventor has devised a substitute for the ordinary tiles which is not only quite equal to them in appearance, but which possesses many advantages, including that of lesser cost, which render them superior to the ordinary decorative tiles." They are manufactured, as we learn, from soft iron or steel, rolled into thin sheets; both sides of these sheets are then well tinned, and afterward varnished by a special process, the object of which last procedure is to insure complete protection of the plates from dampness. The next process consists in enamelling the surface and printing the pattern, and finally comes the glazing. The plate thus prepared is then subjected to a high heat, but not enough to cause vitrification, when the operation is complete. These metallic tiles are flexible, will not fly under heat, and will stand considerable rough usage without becoming defaced. They are fixed in place by pins in the wall, and are fitted to each other by the simple artifice of flanging two of the sides. They can be washed when soiled.

Metal plaques are being introduced to which the name of "Stannate Bronze" has been given. The plaques are made in various sizes, and are adapted to the usual positions in furniture. Stannate appears to be a hard amalgam of white metals, and the makers vary the style of finish by depositing a surface layer of



EASTLAKE BEDSTEAD.

they trail upon the carpet and get soiled at their edges, or when drawn back they have to be looped up and pulled over the cord which confines them to their place. Curtains, whether for a window or a bed, should be simply tied back when not in use. The disposing them in heavy and artificial folds, such as one sees depicted sometimes at one corner of a theatrical drop-scene or behind the 'portrait of a gentleman' at the Academy, is one out of many instances which might be quoted to illustrate the perversion of modern taste in such matters. The canopy may be either disposed in plaits or



EASTLAKE TOILET TABLE.

brass, copper, or bronze upon the material by electricity. The designs are in low relief, and the prices low. Stannate, it is stated, may be used for door-knobs, bell-pulls, handles, hinges, escutcheons, and many other purposes.

A NEW style of cornice, just introduced from Germany, is made of wood, gilt, ebonized, or otherwise treated. Upon this, in the proper positions, are fixed bands or beadings in stamped brass, bronzed in a variety of colors, the prominent parts being relieved by burnishing in the usual way, or they are colored in neutral tints to harmonize with the wall-papers of last century styles. Mouldings for encircling the tops of rooms, and dados of the same character, are provided, if required, "en suite."

THE "valance-suspender," just patented, is an adaptation of the ordinary safety-pin, in several sizes and patterns, for bed or window hangings, and allows of the lifting off of valances, curtains, etc., without unpinning.

PIERCED brass fronts are coming into vogue again for fenders, and running bright steel and ornamental iron hard in the market.





#### THE PROFIT OF COLLECTING.



HERE is conceded to be much pleasure in collecting rare books, fine paintings, old coins, and other treasures, but it is not so generally perceived that such collecting is often a cheap pleasure and very profitable to the collector himself in some instances, and, more frequently, to his heirs. W. J. Loftie,

an English art writer, gives some curious examples of this. For instance, the late Mr. Gillott, the steel-pen maker of Birmingham, was a famous collector of paintings. He began, as soon as he had the money, to buy a picture or two every year from some rising artist. He trusted, it is said, his own judgment, which implies that he had judgment to trust. He enjoyed the possession of the pictures very much. They were a constant source of intense pleasure to him. He was rather an illiterate man, not having had the advantages of education in his youth. His great resource was in his picture gallery, and it was a cheap pleasure. The fact is, it cost nothing. When it was dispersed, after his death, there were not wanting people to assert that the increase in the value of the pictures since they were painted was such as to bring in to Mr. Gillott's heirs a sum equal to the aggregate produce at 20 per cent per annum of all the money he spent. And it is curious further to observe that the pictures which Mr. Gillott had bought at the highest prices fetched less at his sale than those he had given the least money for. The Ettys, the Maclises, the Wilsons, which formed, as he probably thought, the great features of his gallery, fetched nothing in comparison with the Turner water-colors and the Müllers, for which comparatively he had given very little.

But let us take a less prominent case, as more illustrative of the position, that collecting may be a cheap pleasure. A man with a taste for early printed books, and with a knowledge of the history of the art, goes into an auction room or a bookseller's every now and then as he passes by on his daily road to business. Sometimes he sees a rare book going for a low price, and he buys it. More often he has to be content while others buy who are wealthier, but he learns something regarding the comparative value and rarity of particular books. He derives a vast amount of enjoyment from his pursuit. He meets intellectual men on common ground. He has a little wholesome excitement now and then at a sale. And he has the quiet pleasure of collating his treasures of an evening, of mending them, of binding them, perhaps of making one perfect whole from several fragments. He learns a great deal, and that too of a useful kind, and though he often has

to walk or go in the omnibus rather than take a cab, he does not mind it. The taste, the consciousness that he has something behind the daily routine of business life, is worth much to him, and meanwhile he is steadily gathering a collection. All those cab drives he does not take, all those newspapers and magazines he does not buy, all those cigars he does not smoke, all those club luncheons he does not eat, all those coats, hats, hose, and other garments he does as well without, have gone to increase the collection. Had he bought all these things he would have none of them to leave; but the mere chips and parings of ordinary life have given him enough to form a good, if a small, collection, and at his death, or before it, they are sold for such a sum as will materially add to the resources of his family. This all goes to show that a very small expenditure on worthy objects of art is both good and pleasant in itself, and also a prudent piece of economy. Let us take one more example from Mr. Loftie's experience. The facts of it, he says, are true, but one or two particulars, of no importance to the matter in hand, are varied, as many of the actors in the story are still alive.

About forty years ago, an English country baronet of moderate wealth married for the second time. His

belonged to the same class as the lady herself, their testimony was not thereby invalidated.

At first the young uncle and his mother endeavored to do what they could to draw the heir and his mother to them, and, promising to forget all past errors, offered to receive her into the family, and to make no opposition to the child's succession. But before very long curious rumors reached them. They made inquiries, which were attended with great expense, and led to nothing. By degrees, however, one little circumstance after another accumulated till they were able to take a decisive step. They boldly challenged the paternity of the child, and refused to acknowledge it or its mother.

Legal proof was still difficult to obtain. It was obtained at last, however, and by a mere accident. The child was proved to be the offspring of a washerwoman; and though the marriage was never called in question, it is said that the witnesses to it were no more to be believed than those who testified to the birth of the false heir.

A more romantic story has seldom been told in the law courts. The general public were greatly entertained. But the bill had to be paid, and of that the public knew nothing. A great deal of money had been spent or was owed, and the new baronet's success seemed to have been purchased at a cost which would keep him poor all his life.

But it so happened that shortly after these events a man of taste, who was well acquainted with certain branches of art and archæology, was staying in the house. And one day the unfortunate young heir showed him a great boxful of old curiosities—coins, let us say. "They were gathered by my great-grandfather, and are of



LOUIS XVI. FAN. IN THE MYLIUS COLLECTION AT GENOA.

only son did not get on with his stepmother. He was wild, and would not be restrained. She had a large family in the course of time; and the stepson, having gone on from bad to worse, died in miserable circumstances, into which we need not pry farther than to say that, immediately after his death, the old baronet had a letter acquainting him with the fact that his son had married just before his death, and that the widow hoped shortly to present him with a grandchild.

Knowing, as he too well did, the kind of female company into which his prodigal son habitually entered, the old man was terribly shocked at the news. His second wife's eldest boy was a good lad, and was likely to be a comfort to himself and a credit to his family. But if this woman should have a son then all would go into her control, and the result probably would be the utter ruin of his ancient family. So much did these apprehensions distress him that he died a very few months after his eldest son. Almost at the same time the widow wrote to say she was the mother of a boy. The consternation in the family may be imagined. The young mother had taken care to provide for all possible contingencies. There were witnesses to the marriage and to everything. And though the witnesses chiefly

all ages and kinds. Do you think they would be worth selling? They did not cost much, for my ancestor never had much money to spend." The connoisseur looked over them for a few minutes. There were a great number, most of them worthless. But presently he jumped up with an exclamation. "This must be a forgery," he cried. "The only known example is in the Museum, they gave a thousand pounds for it, and it should be worth more now." He had two or three more surprises, and finally determined to take the whole boxful to town and show them to an expert.

When the box of coins had been thoroughly ransacked, about four hundred were found to be of great value. Of these two hundred were at once bought for a great public collection at an immense price, as it seemed to their owner, and the rest were sent to a saleroom. There they brought such a sum as, added to that obtained from the museum, paid off all the costs of the lawsuit, and enabled the young baronet to start in life out of debt from that cause at least. From this may be drawn the safe moral that if you collect what may seem common enough now, a few years hence your grandchildren may have cause to bless you.

It may of course be objected that collecting is not in

itself the practice of art. But except for people who are actually artists, much that goes to make home beautiful must of necessity be obtained by judicious collecting. It might easily be proved that articles which are really beautiful owe their chief attraction to the sense of suitability and permanent value which is required to make them satisfactory. But, further than this, it may fairly be argued that it is the duty of every one who is so fortunate as to possess a home and to be the head of a family to endeavor, so far as he can, to make his family happy by making his home beautiful.

#### A LOUIS XVI. FAN.

WE have written so recently at length on the subject of fans that in introducing to the notice of our readers the delicately pierced ivory fan of our illustration, it is only necessary to remark that it is from the celebrated collection of Mylius in Genoa, and is an admirable souvenir of the luxurious court of Louis XVI. It will be noticed that notwithstanding the necessary minuteness of the details of the decoration as they appear in our reproduction, every object contained in it is remarkably well defined.

#### SAN DONATO TREASURES IN AMERICA.

SOME of the choicest objects of art in the recent San Donato collection were sold to come to this country. We are indebted to the correspondent of The New York Times, Mr. James Jackson Jarves, through whose instrumentality most of the American purchases were made, for the following interesting details concerning them: A private house in New York is to receive the reduced repetition in bronze made many years since by Barbedienne of Paris, of the Ghiberti doors of the Baptistery of Florence—those famous gates of Paradise, as Michael Angelo pertinently called them. They cost Prince Demidoff in England \$20,000, and it took three years to make them. He used them as the entrance to his Gobelins tapestried concert-room, formerly the chapel of his palace. The present owners intend having them gilded, as their originals were, the traces of the gold, after more than four centuries' wear, being still plainly discernible on them. America will also possess some of the finest specimens of the celebrated old Vienna porcelain, the making of which has been discontinued by the Austrian Government on account of its expense. The remarkable dinner-service, made up of 107 pieces, decorated with copies of the most celebrated of the old masters of the Belvedere Gallery, beautifully executed, and which cost the prince \$35,000—for one dish alone he paid \$3300—was sold by the piece at a very great sacrifice, not a third of the original price. The famous Rubens plate goes to a small country town in Pennsylvania, and not a few pieces of this renowned collection, with choice old bits of Sèvres and Saxon of the best periods of the last century, will decorate New World homes which hitherto have seen nothing of this select character.

Few probably are aware of the prices paid by European collectors for rare specimens of Sèvres and Saxon porcelains, simply on account of some delicate quality of the decoration or paste. Three small flower-vases of the blue turquoise tint, fan-shaped, painted by Dodin in 1758, sold for \$19,000, and immediately after were resold at an advance of \$3000. The Sèvres snuff-box, No. 476 of the San Donato catalogue, painted after a design by Boucher, was eagerly acquired, at the price of \$6000, by Baron Rothschild. These values, it is true, are exceptionally fictitious, and are the result of the competition of a few avid collectors, who are willing to pay any price to secure some very rare or choice specimens of certain old workmanship in some fashionable line of the minor arts. When Americans fairly enter the European field of bric-à-brac competition, we may see even more extravagant prices paid, simply for the pride of ownership, irrespective of absolute artistic values.

A mahogany secretary of the time of Louis XVI., ornamented with finely-cut gilt bronzes, by the celebrated Gouthière, which came from the historical château of Vaux-Praslin, and cost the prince \$2400, goes, with a set of furniture once used by Napoleon I., bearing his imperial eagles, to adorn the rooms of a young gentle-

man's country seat in Pennsylvania. He secured, also, the gold-mounted knife, spoon, and fork, with the initials of Marie Antoinette, of France, which she had given to one of the ladies of her household. Several of the most interesting of the Napoleon relics were also obtained by him, particularly the silver with the imperial arms, long in use in the emperor's campaigns; the official autograph of Bonaparte while in Egypt, attached to an army dispatch; the ribbon decorations of the Legion of Honor constantly worn by the emperor, which were given by him to his brother Jerome, who bequeathed them and the other family relics to his daughter, the Princess Mathilde. On her marrying Anatole Demidoff they became his property, and now the Princess Mathilde has had the mortification of seeing all the family souvenirs of her great uncle and little father sold at auction to the highest bidder. The same young American also acquired the beautiful bracelet of the Queen of Westphalia, Jerome Bonaparte's wife, formed of precious stones composing an acrostic, giving her name and the date of her birth, 1783, and with it the costly travelling case, furnished with everything necessary for the toilette, mounted in gold, ornamented with the imperial eagles and bees, containing secret places for papers, which was given in 1810 by the queen to the king, with their initials interlaced in gold. This case can only be opened by a person knowing the secret of its ingenious and beautiful workmanship, which is a masterpiece of the time.

As a whole, the low prices obtained for the Napoleon relics at San Donato were a suggestive indication of the altered fortunes of the Bonapartes and the changed public opinion in regard to the family since the fall of the second empire. Nevertheless, a milk tooth of the great emperor, mounted in gold, a gift from Mme. Letitia to Jerome, found a buyer at 150 francs, and a lock of his hair, in a medallion, brought 140 francs. The hair of Joseph Bonaparte, in a gold locket, was considered only worth 20 francs, and that of the Princess Julia no more than 15 francs. In short, all the souvenirs of the Bonaparte family, except of the first emperor, sold for scarcely the value of their settings. The life-size statue, in marble, of Mme. Letitia, by Canova, taken as a Roman matron, a superb work of art, was knocked down for \$1200, and one of heroic size, of the emperor, for \$800. Marble busts of other members of the family were sold from \$20 to \$50 apiece, scarcely the cost of the crude material. But that of the empress Josephine, by Giolli, rose to \$600, and one by Canova, of Pauline Bonaparte, for her beauty, found an admirer at \$1100.

A rich store of magnificent ecclesiastical embroideries, dalmatiques, chasubles, and altar-fronts, of Italian and Spanish make, and other objects in gold and velvet, curtains and table-covers, some from the Fortuny collection, with some of the most remarkable specimens of the sixteenth and seventeenth century, German repoussé silver work, ebony inlaid cabinets, and superb renaissance bronzes, which put out of countenance all modern work, and will serve for the standard of excellence so much needed by us in our incipient arts, are also coming to America. It is to be hoped that their various new proprietors will place them from time to time where they will "do the most good"—that is, in the loan exhibitions now in vogue.

At least one good genuine specimen of Luca della Robbia's work, "La Vierge au Cousin," surrounded by a wreath of fruits and leaves, in color, in his usual fashion, comes to New York. It will be found illustrated on another page. But perhaps the most interesting of all the relics, from its associations with Louis XVI., which hereafter finds its new home in our country, is the charming iron music-stand, of hammered and repoussé work, which was designed by the king, while he was dauphin, as a present to Marie Antoinette, and is so lovely a specimen of fine taste and workmanship as to clearly prove that the unfortunate monarch missed his "mission" when he fatally played at kingcraft instead of becoming a bona fide artisan, and saving his head.

One of the results of this sale obviously will be, in America, to stimulate the acquisition of really tasteful and artistic objects, and the formation of special collections of various kinds, which will greatly aid both the growing taste of our people for fine art and the industrial development of the arts which cater to a highly-cultivated taste. In this way the sale at San Donato becomes for America a marked event, a fresh starting-point in its incipient career in this important direction.

#### SALE OF ART FURNITURE.

SOME very fine art furniture in the style of Chippendale, Sheraton, and Adams, mostly reproductions from old examples, was sold lately in London. A satinwood wardrobe, banded with tulipwood, ornamented with fluted and reeded columns with vases on the top, sold for 162 pounds 15 shillings; a commode, in black shell and boule, inlaid with colored work and with ormolu mounts, a good specimen of the period of Louis XIII., 78 pounds 15 shillings; a library table, in black boule work mounted in ormolu, designed by Berian, 42 pounds; an old English pedestal sideboard, in mahogany, inlaid with satinwood, 58 pounds 16 shillings; a pair of pier tables, in satin-wood, fluted legs, ormolu mounts and marble tops, 48 pounds; and old English bookcase, with trellis doors, 74 pounds 11 shillings; a sideboard, in mahogany, with pedestals, chased ormolu mountings and gallery, in the style of Louis XVI., 262 pounds 10 shillings; a pair of dinner wagons, 126 pounds; a pair of pier tables of mahogany, with chased ormolu mounts and marble tops, style of Louis XVI., 131 pounds 5 shillings; a pair of fine old black boule terms, with chased Goutier mounts, designed by Berian, 210 pounds; a carved mahogany sideboard, designed by Adams, with pedestals and brass rail with sconces, 105 pounds; a pair of side tables of satinwood and hawthorn, inlaid with marqueterie from subjects by Angelica Kauffman, musical trophies on fluted legs, gilt, 210 pounds; a chimney glass in carved satinwood frame, 78 pounds 10 shillings; a satinwood cabinet, inlaid with marqueterie, the panels decorated with subjects after Angelica Kauffman, 294 pounds.

## Among the Dealers.

A remarkably well-decorated plaque by Poitevin fils, showing a lady in mediæval costume, is among the attractions of the show-windows of Messrs. Schneider, Campbell & Co.

The finest collection of Japanese snuff bottles ever seen in this country, bought not long ago by Messrs. Watson & Co., of Union Square, New York, is to go to Europe for sale, there being no one on this side of the Atlantic, apparently, disposed to buy them. The collection consists of 240 pieces, and really ought to find a place in a museum. It includes bottles of amethyst, agate, tortoise-shell, rock crystal, dark and light cut glass, enamel and porcelain, including rare green crackle.

The curious new building opposite the Nineteenth Street side of Arnold, Constable & Co.'s establishment has appropriately become the home of the rare Spanish antiques and bric-à-brac of Mr. John Chadwick. This dealer has founded here a veritable Hispano-Moresque museum. Besides a fine display of decorative tiles suggestive of the Alhambra, the Alcazar, and still more ancient sources of inspiration, there are some of the rarest mediæval tapestries and embroidered hangings to be found in this country. A high altar-piece we noticed there, said to be from the cathedral in Toledo, would make a very artistic covering for four chair backs, and a richly embroidered velvet "reposteros"—such as are still hung from balconies in Spain on fête days—with a little ingenuity could be converted into a unique portière. Occupying a prominent place in Mr. Chadwick's rooms is a superb faience vase nearly six feet high, which, in spite of its great size, he has managed to bring home perfectly sound from Paris. The piece is charmingly painted by Coutourier, with a cock, hen, and peacock, on one side, and guinea fowls on the other. Probably it is the largest vase of its kind ever brought to America.

A CURIOUS and valuable collection of early Italian majolica, numbering some twenty pieces, mostly of the sixteenth century, is on view at the rooms of Messrs. Moore & Curtis. It includes a large Caffagillo plaque with iridescent lustre, some gubbio plaques with the peculiar gold lustre of their kind, and a large and very interesting plaque of the Siculo-Moresque period. These rare specimens would find their proper place in the museum cabinet, where they could be studied by the students of ceramics for their strength and beauty of form, appropriate ornament, and harmony of color. There is in them none of the prettiness of modern finish, nor the expressionless accuracy of form to which the machinery of our day familiarizes us, but the artist recognizes at a glance at these ancient pieces the dexterity and cunning of the fingers that moulded the clay, and the sure touch of the master decorator who boldly sketched the outlines of the human figure or filled in the delicate and elegant arabesques. At the rooms of Messrs. Moore & Curtis we also notice a goodly array of Oriental porcelain in solid colors, including some fine pieces in the pale apple greens and rare yellows much prized by connoisseurs.



# THE FLORAL ARTIST

## WIRING FLOWERS.



Of small part of the beauty and consequent effect of the arrangement of flowers depends upon the judicious placing of each flower, particularly when they are laid in singly, and with due relation to each other, and not in heavy clumps of no meaning. To sustain the beauty of the less crowded arrangements, each flower must retain its assigned place during its exhibition, and must also be in full perfection. These important requisites cannot be depended upon when the flowers are placed in rain water or wet moss, and not in sand, unless some artificial aid is given to the blooms by wiring. By skilful wiring, flowers may be made to assume and keep almost any position, and may also be preserved fresh for a considerable time; without its aid flowers grown in a hot atmosphere shed their petals very quickly when exposed in a different temperature, and heavy trusses, unsupported by the water or the wet moss, droop forward, and bear downwards the whole arrangement.

Camellias and azaleas are often without stems, the damage done to the trees by picking the growing wood being great, and in order to make such blooms of any use, artificial stalks of wire must be supplied to them and their petals wired together; and although roses are of an outdoor growth, and consequently not so much affected by changes of atmosphere, there is scarcely any flower that is more improved than they are for show purposes by artificial aid, as their own unsupported weight causes them to hang downward, and gives them the appearance of being faded when placed in any other position than in the lowest row of flowers on the stand; while, with a little wiring, a rose can be made to stand out and disclose all its beauty in any position that may suit the fancy of the decorator. Besides larger flowers, there are many small and single-petal flowers that are much improved as to usefulness by being wired, as they then can be bent into many graceful positions that they could not otherwise assume—such flowers as snowdrops, hyacinth pips, and violets becoming by this means very important additions to a nosegay.

The wires required for the operation are of various kinds and degrees of thickness; those called "stubs" are used for making artificial stalks, the "piercing wires" for passing through the flower petals (the very finest wire being used for delicate plants, and thicker wire for heavy blooms), and "reel wire" for making up and binding together the different piercing wires, artificial stalks, and combined flower-stems. The two first-mentioned kinds of wire can be bought in bundles of various lengths, and the latter is sold by the reel; most florists will supply them. A pair of wire cutters will be found very useful for snipping off pieces of wire that are not required, as scissors once used for this purpose are spoiled.

The wiring of flowers requires a careful and experienced hand, and beginners should experiment upon some common ones before attempting the more rare and fragile blooms. In Fig. 1 an azalea blossom is shown during the process of wiring, and in Fig. 2 are seen two stephanotis pips with their mountings finished. When commencing upon the azalea turn the flower upside down, and lightly hold it in the left hand, pressing its petals at their base gently, so as to make them overlap each other rather more than they would naturally. Then take up one of the fine piercing wires in the right hand, and run it deftly through one of the petals, bringing it out through the petal exactly opposite. Leave the first wire in this position, and carry another in the same way through the flower, allowing the wires to cross in the middle of the calyx. Then place a little damp moss round the base of the flower (if it is without stalk) to keep it fresh, and bend the four points of the wires gradually and carefully together, allowing three of them to wrap round the fourth, and to form a stem. The position of the four

wires when finished is shown in Fig. 2. When the flower requires a very long stalk, a stub wire is necessary in addition to the piercing wires, which must be folded round it, and the end of the stub crooked so as to take a firm hold of the smaller wires. A number of azalea blooms can be separately wired, and then bound together in handsome trusses with reel wire. Stephanotis, gardenias, pink cactus blooms, and hyacinths are wired in the same manner as azaleas.

Camellias are more troublesome to wire than azaleas, from the number of their petals, and their tendency to fall when touched. They require very careful handling, and should always be selected half-blown, or three-quarters blown, rather than fully out, as the petals

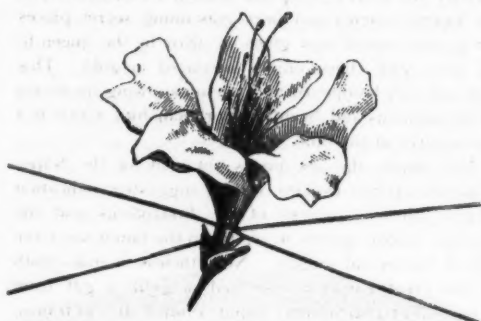


FIG. 1.—WIRING FLOWERS.

of the expended flower drop at the slightest touch. They should be turned upside down and held at the base, while several fine piercing wires are run through the petals, high enough to miss the core and to connect the petals together. Four wires are generally sufficient for camellias in bloom, and two for buds. When once successfully wired they will keep fresh for days. A little wet moss should be disposed inside the wires to keep the flower moist, if it is without a stalk; it is rarely necessary to add any stub or stalk wires, as, from the size of camellias, they are generally used about the lower parts of a decoration. Hyacinths are most useful for bouquets when picked from their stems and used in single pips, in the same way as stephanotis, shown in Fig. 2. Pierced with two long piercing wires, and

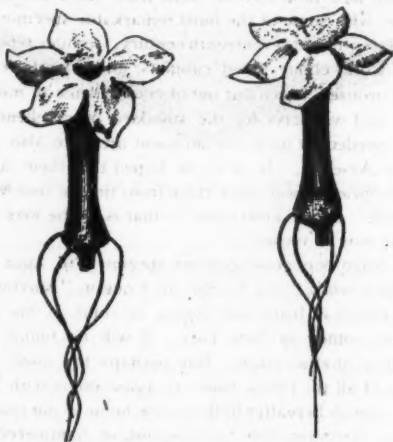


FIG. 2.—WIRING FLOWERS.

placed in bouquets so as to rise considerably above the general mass of flowers, they have a most airy and elegant effect; their holding wires being almost invisible, they seem unsupported. When used as a whole they are too heavy for anything but sideboard and other large effects, but when the pips are arranged as described above, they look extremely well. Snowdrops are also good flowers for standing out from the general mass; they require to be wired so as to bend into position, but their stalks should be retained. Lilies of the valley are also useful for this branch of decoration, and when so employed their stalks are strengthened by fine reel wire passed up them and just hooked into the base of the top flower. Jonquils can be used in the same

way, provided the reel wires are run up their stems to support them in their required positions. Many bell-shaped flowers that do not require a thorough wiring are improved and strengthened by the running through them of this small piece of wire, primulas, jessamine, and phloxes especially, as nothing is so provoking as to find, after a careful arrangement, that the work is destroyed by the shedding petals of the flowers whose positions have been so carefully studied. Violets, which, as a general rule, are found to be too short-stemmed to allow of their being used among larger flowers, in vases, will be elevated by wiring to a prominent place among bouquet flowers. They can be either wired singly, by fixing fine reel wire into the base of the flower and wrapping it round the stem, so as to make it stiff and long; or from six to twelve violets can be placed together, and their stems covered with wet moss, and the whole arrangement mounted on a strong stub wire bound round with fine reel wire. A smaller number of violets so treated can be made to stand out of bouquets in the same way as snowdrops. The beautiful rich coloring and sweet smell of the common violet render it a powerful auxiliary both for hand bouquets and flower-stands, but the shortness of its stalks and the small size of its flowers have hitherto made it difficult to manage; in fact, when not wired, the only effective manner of arranging it as a decoration is to place it in shallow glass saucers, or in small low vases made expressly for violets, and to arrange it among its own leaves, and with sprays of wild-wood moss.

The wiring of roses requires a practised hand, as no flower sheds its petals much quicker than a rose; but, as its full beauty is only displayed when wired, on all important occasions it should be so treated. Like a camellia, it should be picked before fully blown, and when handled, taken up in the left hand and pressed gently together before passing any piercing wires through it. This must be done quickly, and without hesitation, as any pulling backward of the wire will cause the petals to become loose. When the leaves of roses are used in bouquets and in prominent places in flower-stands, they also should be wired, otherwise it will be found that they are difficult to arrange, as they will persist in starting into upright and ungainly positions; whereas, if wired and once bent down gracefully, so they will remain.

When about to wire a rose leaf, or rather a number of leaves connected to one stalk, lay the stem upon a table face downward, and commence with the top leaf. Hook a piece of fine reel wire through this at its point, and pass the wire through the leaf, to the front and out again to the back down the middle rib of the leaf. Continue this operation with all the leaves, collecting the various fine wires about the stem, and rolling them round it. It is not always necessary to carry all the wires down the stem, but the wire in the topmost leaf must always be a long one and carried down, while some of the side wires, after being looped in and out of the leaves, can be made fast to the centre wire and then nipped off; but the number of these wires so disposed of must depend upon the size and weight of the leaves. Other leaves besides rose leaves are often wired as above described, particularly camellia leaves when required for mixing in hair sprays; autumn leaves that are arranged standing out from bouquets will generally require this artificial aid, and the leaves of the Virginia creeper look all the better for this support. Very young leaves, or young shoots of trees, should never be wired or employed about bouquets unless they can be arranged where they have access to a large supply of water, as half-formed and tender leaves and sprays fade very quickly, and as a general rule, unless ornamental foliage is used, rose leaves and fern fronds are the safest green to mix in bouquets.

Fern fronds are always graceful, and do not usually require any additional aid, and should only be wired when raised above flowers in a low stand or in the centres of hand bouquets. Then one of the finest piercing wires should be hooked into the topmost spray of the fern frond and carried down the centre of the main stem, while other fine wires, similarly hooked, should



be attached to the side sprays and run into the centre stem. If the frond is strong enough to allow of the wires occasionally looping in and out of it, the wires will keep their positions easily; but if too fragile for this, they must be bound here and there by some extra reel wire. When the operation is finished the fern frond can be bent into a graceful downward curve, and placed in an upright position in the bouquet.

#### PRINTING BUTTERFLIES' WINGS.

##### II.

WHEN the page of impressions, printed as described last month, is thoroughly dry, and before the wings are cut out, is the time to remedy any defects or deficiencies which may be apparent. As a rule, any injury to the scales (feathers some choose to call them) or to the edges of the wings will have been observed before the impression has been taken. But it is wise for the printer to cultivate a habit of careful examination before separating the wings from the body of the insect. The minute differences which appear in varieties of the same class will thus be observed, and the chances will be lessened of a natural spot or mark (which may perhaps be the distinguishing mark of the variety) being mistaken for a defect in the print, and vice versa. Were the entire surface of the membrane invariably covered by scales, this doubt would perhaps seldom be raised; but this is by no means the case.

Another habit to which the collector will do well to accustom himself is that of never printing *both* the anterior and *both* the posterior wings on the same paper. Of course in the case of common specimens, where there is no question as to duplicates, this custom need not be followed. But even then, as persons in general are slaves to habit, we would advise it, in order that it may come as the natural method of procedure when rare and unique specimens are being printed. The best plan is to print one anterior and one posterior wing, and then to compare the impression with the remaining natural wings, point in from the latter any faults or defects which are observable, and thus make sure of one perfect side, by which the second print may in like manner be rectified, should it also appear in any way defective.

A touch of ordinary water-color, used with a little ox-gall, is all that is necessary, and this, with fairly good specimens, is very seldom required, excepting when, as sometimes happens, the scales having been rubbed off the bony ridges, the latter appear in the impression white instead of colored, as they will be seen in nature when the print is compared with the real wings.

We have said that the membrane is not invariably covered; and there are many butterflies and moths in which this absence of scales from portions of the membrane occurs. In the case of these the uncovered membrane often gives the color and brilliancy, the scales being in general pure black or very dark brown. The most brilliant illuminating colors often fail to convey an adequate idea of the natural hue, and look dull and pale when placed in juxtaposition with the real wings. The best course to pursue in this case is carefully and delicately to cut out the colored portions of the membrane after the print has been taken and is dry, and to gum each one very exactly into its own place, which will be found a blank on the print.

There is yet another difficulty with regard to colored membranes to be noticed. It will be found that some butterflies derive their color solely from the membrane which shows through and affects the white or yellowish scales. If such butterflies as these are printed upon white paper, the impression will not convey a correct idea of the color of the original. The print should therefore be made upon paper the color of the membrane. To insure this being exact, one wing should be printed off, and the paper matched against the bare membrane which is left. The white or yellowish scales printed off upon well-matched paper produce the exact effect required.

In conclusion it remains to cut out the wings, and to mount them upon the paper on which the body is to be painted. The cutting out must be done with extreme neatness, and the bodies and antennæ should be painted in with great care and accuracy. Upon this depends much of the value of the collection from a naturalist's point of view, for in many cases the shape and color of the antennæ determine the class or family to which the specimen belongs.

A collector naturally endeavors to procure specimens as perfect as possible, and the best means of insuring this is to get either the caterpillars or the cocoons, and, suspending them in a cage made of a light framework of wood walled with muslin, watch for the birth of the butterfly or moth. Its rapid development is interesting and wonderful to observe, but when fully attained the specimen should be killed at once, in order to preserve the bloom on the wings in perfect beauty.

The quickest and therefore the most merciful method of killing the larger specimens is by poison. Cyanide of potassium is the most efficacious; but so deadly is this poison that there is great risk of disaster should it fall into the hands of ignorant persons or of children. It is well, therefore, if this poison is to be used, to procure one of the jars now made for naturalists, in which the poison is placed at the bottom, and over the poison a layer of plaster of Paris is run, which, being porous, admits of the fumes passing through and acting upon the insect, while at the same time it confines the poison itself to one place. For those who have not one of these jars, but who wish to use the cyanide, the best plan is to procure a wide-mouthed jar, fitted with a patent air-tight stopper, and to lay over the poison at the bottom of the jar several folds of blotting-paper. These will to some extent answer the same purpose as the plaster of Paris—that is, they will permit the fumes to pass through, and will at the same time absorb part of the moisture, which would otherwise damp and spoil the wings were they brought into actual contact with the cyanide.

#### COLLECTING FERNS.

THE winter season during the prevalence of mild weather is unquestionably the most suitable time for removing ferns. The next best time is the early spring, just as the new fronds are about to commence their growth. But those who are not experienced collectors might at such seasons often find a difficulty in recognizing some species, because of the fact that the parts which afford the most easy means of recognition—the fronds—are dead. The evergreen species mostly retain their fronds all the winter, and would, therefore, be easy to find. But it is not so, of course, with the deciduous species, which include the most fragile of the herbaceous kinds.

Ferns, however, are so hardy, that not only in winter and early spring, but throughout spring, summer, and autumn, they can be uprooted and transplanted with but little injury, beyond perhaps the disfigurement of one or two of the growing fronds. Even this minimum of injury may be avoided by very careful handling, and, should it be inflicted, the plant will not be long in supplying the place of its lost fronds.

We may look upon fern collecting, therefore, as a delightful pursuit, which can be followed all the year round. But it must be remembered that success in removing ferns from their habitats during the summer, especially during the prevalence of hot weather, will more depend upon the method which is adopted and upon the care which is exercised during the operation than will be the case during the winter or early spring.

Where a fern-collecting tour is decided on, the collector should be provided with a small garden fork, a stout chisel, a hammer, a strong clasped knife, a trowel, and a covered basket or other receptacle for carrying the ferns. Should it be determined to hunt for very large specimens, it would be necessary to add a spade to the implements named. But in such a case special means of conveyance would need to be provided from some point, as near as possible to the locality from which the ferns are to be taken; and indeed such conveyance would be desirable whenever fern-hunting on a large scale is to be indulged in. In an ordinary way, however, it will be found that the implements needed for removing from their habitats the smaller and rarer ferns can be conveniently carried in a small tourist's bag, slung on the back of the pedestrian collector; and in the same convenient way it will be found possible by careful packing to carry a good number of plants. Whenever possible, it is desirable to take up the specimens with sufficient earth to prevent a disturbance of the roots. But in any case it is necessary that every possible portion of root should be taken up, even to the ultimate fibrous rootlets. This object can be secured by carefully digging at a safe distance round and underneath the rootstock of the plant. Nothing so

much promotes the rapid recovery of a plant after removal as the exercise of great care in getting up the entire mass of roots and rootlets. It must be remembered that it has often taken the rootstock a long time to develop its network of rootlets, which as they grew have penetrated into all the surrounding interstices of the soil or rock from which the plant derives its sustenance. If, therefore, the work of months is ruthlessly undone in a moment by the thoughtless tearing up of the plant without its mass of root-feeders, it cannot be expected that the same vigor will be immediately shown under cultivation as was before exhibited. Yet many fern collectors on getting out of the earth or rock by a sharp pull of the hand what looks to them like an entire root, are surprised and disappointed on finding that the earliest fronds thrown up under cultivation have sadly dwindled from their natural size. Even when to all appearance there is a sufficient mass of rootlets secured, it often happens that a considerable number are left unperceived in the earth.

It is especially in the removal of the rock-loving ferns that the greatest violence is usually done to the plants. Most of the rock-growing species have very abundant, wiry, fibrous rootlets, which penetrate in a very remarkable way the stony interstices in the neighborhood of the rootstock. It is often made a subject of complaint by fern collectors, that the rock-growing species are more difficult than any others to establish under cultivation. But the difficulty arises chiefly from the circumstance which has already been alluded to. No doubt it is often a matter of difficulty to uproot the rock-loving ferns, and it is for this work that hammer and chisel are necessary, so that by the careful undermining and removal of the adjacent portions of rock, the crown, rootstock, and rootlets of the specimen desired may be got out unharmed. A little practice, however, if it be joined to a careful and loving study of the plant's peculiarities, will soon give the mastery in this kind of work.

When, by the careful process recommended, ferns are got out from their places of growth, damp moss or other moist material should be wrapped securely round their rootstocks and rootlets. In this way they can be conveniently carried to a considerable distance without any covering to the fronds, although if the air be very hot, dry, and sultry, the fronds, if intended to remain on the plant, must—especially those of the most fragile or herbaceous kinds—be kept under shelter, as they would be if put into a covered basket or other convenient covered receptacle. In removing the larger kinds of ferns, however, during the summer, it may often be found convenient—especially where room for putting the specimens has to be economized—to cut off all, or at least the largest of the fronds, and to wrap in moss, or keep covered merely the rootstocks and rootlets. When planted in the garden or other place of cultivation, new fronds, as we have already said, will, if under favorable conditions, speedily be thrown up to supply the place of those removed. Where a tour is made in search of small specimens of ferns, it is best, after wrapping moss—which is generally to be found in the neighborhood of ferns—around each little root, to pack together—root side by side with root—the whole of the specimens. If a moist wrapper be then placed round them, they will keep fresh for days and even for weeks if occasionally looked at and sprinkled with water. In collecting the rock-loving species of ferns, it is desirable when possible to detach a little portion of the rock, so as to avoid tearing off the rootlets of the plant.

Now that natural flowers are available for the centre of dining-room tables, mention must be made of an excellent method for preserving the variegated shrubs and artificial flowers which have decorated the jardinières or china vases, open corbeilles, and shallow flower receptacles. Instead of filling the latter with sand or mould for the purpose of imbedding the wire stalks therein, a false lid of cardboard is cut exactly fitting the inside of the vase; in this holes are perforated, and when the stalks are put through they are cut on the under side, leaving about an inch over, which is then bent and glued back to the cardboard. When all the flowers and foliage have been thus mounted, moss is gummed on the upper side of the cardboard to hide the interstices, and the moss should be of different colors. In this manner, however elaborate a floral arrangement, it all remains in place, and only requires to be lifted from the vase like a cover. A gauze is thrown over, and it is put aside in a cupboard until wanted.

# The MUSICAL AMATEUR

## HINTS TO AMATEUR ORGANISTS.

**O** many requests have been made for a few words to organists that I have concluded to address myself, without further delay, to this class of amateur musicians. I confess feeling a little puzzled at the outset, so many things that would properly have been said in the course of such an article having been already embodied in my article on "Church Choirs." I may, however, be able to say a few words on "registration" (the use and combinations of the various stops), on the proper music for the instrument, and on the best mode of practice.

In treating of this instrument I shall confine myself to the pipe organ, the cheaper make-shift known as the "reed organ" being scarcely worth notice. To speak of the various grades and sizes of pipe organs, from the small one with a single set of manuals (commonly spoken of as "one row of keys"), one octave of pedals, and eight or ten stops, to the gigantic instrument of three, or even four, sets of manuals, two octaves and a third of pedals, and eighty or more stops, would stretch this article to unwieldy proportions; and such considerations belong more properly to organ planning and building than to organ playing, especially such playing as is most likely to be done by amateurs. This branch of the subject, large enough in itself, would also be greatly lengthened by necessary remarks on the peculiarities of individual builders, each of whom has certain pet stops which he insists upon introducing upon all possible occasions, no matter how inappropriately, and by still more remarks as to the differences in quality of even the stops of the same denomination as made by the different builders. To instruct my readers so that they could properly and understandingly cope with the injudicious prejudices of these builders would require an extensive treatise. But you are safe in deciding that a builder whose open diapasons are reedy is one who has made a serious mistake in the fundamental stop of the instrument. You will also be safe in setting your face sternly against "divided" stops; I mean by that, an arrangement which compels the drawing out of two knobs for the bringing on of one complete set of pipes. You will frequently see in an organ two knobs, labelled respectively "stop diapason bass" and "stop diapason treble," or "oboe" and "bassoon" (the "bassoon" being the bass of the "oboe," sometimes spelled "hautboy"). The builder has done this for one of two reasons: he has either desired to make his organ seem larger than it is, by increasing the number of his draw-stop knobs, or he has been either too ignorant or too lazy to connect his stop diapason bass with the other soft stops by channelling his sound-board in the proper manner; for it is sometimes necessary in a small and cheap organ to make the lower octave or octave and a half of stop diapason pipes do duty for all the soft flue stops. This should, however, always be done by channelling the sound-board, as I have above intimated, and not by giving to these few notes a special draw-stop knob.

It is very seldom that a pupil begins his studies on the organ itself; the fingers have usually had some previous training on the piano. This is not a bad preparation, in spite of the different touch needed for organ and piano (organ keys being pressed, while piano keys are struck), for the *feel* of the two instruments is so different that the fingers unconsciously adapt themselves to the change of attack. The hitherto piano-playing pupil has therefore only to accustom his fingers to the change of touch, and to learn to hold down each key as long as it should sound and no longer, this latter being a point sadly neglected by most piano players. On the organ it is one of vital importance, for on this instrument each tone will sound just as long as the key is held down, and no longer. These two matters (with the addition of some change of fingering necessary for obtaining a legato effect in changing successions of

chords) are all the new things that the fingers have to study; but to them must be added the study and practice of the pedals (played with the feet) and of registration.

It will be best, at first, to let your teacher draw out for you such stops as he wishes you to use, while you bend your whole attention to the training of your fingers in the points mentioned above. When you have fully conquered this, the first step, you may begin your practice on the pedals; and before entering on this branch I have again a few words to say on the building side of the question. I must first state that what I am about to say does not refer to any instrument with less than two octaves of pedals, and I might here add that no pupil should ever study on an instrument with less.

There are, unfortunately, many builders who, either through carelessness or lack of opportunity, have never studied the minutiae of their business, the consequences being sometimes very embarrassing to the organist. One of the points on which they are most likely to betray their ignorance is in the position of the pedals as related to the keys. When properly placed, the middle C of the pedals is directly under the middle C of the manuals, and just far enough under the key-boards to bring the outer end of the sharps under the outer end of the sharps on the great organ manual. But as you are always likely to come across organs in which these rules (especially the former) have not been observed, and as the playing of the pedals is the most difficult part of an organist's performance, I wish to give you a rule which will save you much trouble in grappling with a strange organ. You must remember that the pedals have to be played at most entirely without assistance from your eyes; all your jumps and long intervals must be risked by "going for" the place where your foot is accustomed to find the note you want. If you will always accustom yourself to sitting on the organ-bench in such a position that your left foot is naturally over the middle C of the pedals, and your right over the E one third above, you will greatly increase your chances of getting the right notes. A shift of a few inches one way or the other will not embarrass you on the key-board—there your eyes help you—and it may greatly facilitate your work on the pedals.

You will study the pedals alone at first, using your eyes, of course, to guide your feet. I will not attempt to give you here a series of exercises for your study. In every good organ school you will find one, properly graded, and marked for left and right foot, or for toe and heel, as the case may warrant. Both ways of playing (with alternate feet, or with the toe and heel of the same foot) must be practised. The toe and heel method helps you out of awkward positions where the feet might otherwise get into a hopeless tangle, and it also enables you to play something approaching a legato with one foot while the other is occupied with the swell pedal. But useful as toe and heel playing is, you must not (as some organists do) depend upon it entirely. If you do you will soon reach the very contracted limit of your possibilities. Really good pedal playing can only be done with both feet.

After you have got your feet so far advanced that you can play most of your pedal exercises without the help of your eyes, you may begin to put hands and feet together, and a nice time you will have. Your feet *will* go with your left hand, or, if you pay very particular attention to them, your left hand will go with your feet. You would better, at first, content yourself with playing very simple, slowly-changing and closely connected chords with your hands, while your feet play not very difficult passages. You will also find it a good plan to couple your pedals to your key-board, so that you can discover what your feet are about without peering down into the lower regions. Then you may try long-held notes with the feet while the hands roam freely over the manuals. Afterward you will commence the study of general independence, hands and feet going each on their own separate way; and for some little time you must expect those ways to be much more devious than called for by the composer you may be studying. The

affection between the left hand and the feet I never understood, though, like all organ students, I suffered much from it during the earlier days of my practice; but it is a solid fact.

When your hands and feet are pretty well advanced you may begin to study registration. This is the particular branch of organ playing in which the organist (who is not an extemporizer) has the greatest field for proving his originality. It is impossible for me to give here more than the most general hints. With the plan of some one organ before me I could give you the (probable) best combinations on that particular instrument, though even that would be sometimes doubtful. Two stops bearing the same name, but from different builders, often differ so widely in effect that a combination which with one will be very effective may easily with the other be unpleasant. Experiment will tell you which are the best combinations on your individual organ quicker and better than I can.

A word or two about the pitch of certain stops. You will find in all organs stops of (to use the builders' phrasing) 16-foot, 8-foot, 4-foot, and 2-foot tone. This nomenclature refers really to the presumed length of the longest pipe in the stop, and is generally engraved on the knob with the name of the stop. The 16-foot stops sound an octave lower than the music is written (this is stating it very roughly, but is, I think, sufficiently comprehensible), the 8-foot stops give the actual pitch, the 4-foot stops and 2-foot stops give respectively one and two octaves higher than is written. The 8-foot stops are necessarily the most numerous; with these you achieve most of your different tone-colors. The most important of these is your open diapason; this is the stop which gives the color to your full organ. If your diapasons are good your full organ will be round, rich, and full, unless (as in the case of one organ that I know) overpowered by screaming 4-foot and 2-foot stops; if they are bad no individual beauty in fancy stops can compensate for their failure. While mentioning the open diapason it might be well to clear up a misunderstanding which has troubled more than one organist. In this country and in England the open diapason is so called, and the chief of the 4-foot stops is named the principal. But in German organs the open diapason is called the principal, and the 4-foot stop, which we call the principal, is there named the octave. A glance at the "foot" marks on the knobs will tell you which nomenclature you have encountered. If your principal is marked "4-foot," then you have hold of an organ in which the open diapason appears under its own name; but if it is marked "8-foot," then that is your open diapason, German style, and you must find your 4-foot stop under the title of octave.

The diapasons and most of the flue-pipes are good steady workers; but you must use your reed stops (trumpet, oboe, etc.) for special effects only, or to swell the power of your full organ.

There are also some stops which can only be used with full organ; these are the mixtures, which appear under the titles of sesquialtera, mixture, and (sometimes) cornet. These mixtures are queer stops; each note that you touch on the organ sounds in them three, four, or five notes (harmonic to the note pressed), according as the mixture is called three, four, or five rank. These must *never* be used save with full organ, their effect then being only to intensify the natural over-tones of the notes played; for a full understanding of which you must consult Helmholtz.

There is another stop, called the twelfth, which must never be used without the 2-foot stop (usually called the fifteenth). There are also one or two stops which are purely solo stops, and should not be used in the full organ. The most frequent of these are the *cremona* and the *vox humana*. If you must use the tremulant, which I hate and despise, use it only with soft stops, and, as much as possible, for melody only. The couplers explain themselves.

A word about the use of the swell. Do not, as I have seen and heard organists do, keep the swell pedal see-sawing up and down; you produce, in this manner,



a "yawning" effect, which is horrible. When you leave the instrument put in all the stops (this keeps the dust out of the wind-box), and open your swell to its full extent. If you leave the swell shut, and a change of temperature occurs, all the rest of your organ, being exposed to this change, will sharpen or flatten; but your swell, being tightly shut up, will stay as it was, and then your instrument is all out of tune with itself.

I have but small space in which to speak of the music you should use, but I must say a few words. Remember that the organ is, before all things, the instrument of majesty; "pretty" and "sweet" effects, although within its power, are opposed to its character. The modern sickly-sweet school of French organ writers—Lefébure, Wély, Battiste, and all that set—should be eschewed. Bach, Handel, Mendelssohn, and the modern Germans (like Thiele) have treated the instrument properly, and before you have reached the heights of these writers, who are difficult as well as grand, there are smaller works of equally good organ schools. Fantasias, marches, overtures are all forbidden to the organ, although so many players use them; you may almost safely conclude that what you see down on a concert programme for an organ solo is a work to be shunned. In Rink's "Organ School" are many good things for the instrument, and if you diligently practise that work to the end you will be fitted to grapple with the highest class of pure organ compositions.

C. F.



READFUL is the competition for band-players going on here now. Gilmore, Neundorff, Downing, and a host of other conductors are struggling and pulling against each other for the better class of musicians. All have bands at Rockaway, Coney Island, or some such summer resort, and all want to have the best. As a natural consequence musicians' stock is up, and the free and independent tone adopted by these worthy gentlemen when negotiating for an engagement is in amusing contrast to their behavior in dull seasons. If matters go on in this way New York will come to be looked upon as the orchestra-player's paradise.

I UNDERSTAND that a really fine French grand opera company will come here next season, and that we shall then see many operas now either forgotten or unknown among us. Prominent in the list of works to be performed stands the "Charles VI." of Halévy, long considered by musicians to be that master's best work. There are also rumors of the production of "Psyche," by Ambrose Thomas, an opera replete with beauties. This is one of his earlier writings, and when first produced had little or no success; but since the interest created by his "Hamlet" and "Mignon," it has been reproduced and received with acclamations.

AN English paper, speaking of a promised performance of the "Irene" of Gounod, remarks that it is one of that master's latest operas. The fact is that it is quite an early work, antedating "Faust" and "Romeo and Juliet," and belonging to about the period of his "Reine de Saba."

THEODORE THOMAS'S future movements are taking shape. He will next winter reorganize his magnificent orchestra, and give, as of old, concerts in New York and in cities near about. At least so the musicians say; and they, being deeply interested in any such movement, are likely to know.

It is said that Dr. Damrosch has his Oratorio Society already at work on the "Romeo and Juliet" symphony of Berlioz. This is very good, if true; but it might be better. We have had the "Romeo and Juliet" from Mr. Thomas. Why does not Dr. Damrosch give us the "Fantasie on the Tempest," or the immense "Requiem Mass" of this composer, and

thus enable us to become acquainted with still more of his works?

THE five piano recitals of Franz Rummel, just concluded, have shown that really great artist in his best and worst points. His best points are a never-failing energy, an intense fire and passion, and a wonderful memory; his worst are an occasional hardness of attack, and an over-velocity which frequently degenerates into unclearness and confusion. The programmes of his recitals embraced works of most of the great composers from Bach and Handel down to the present time, and introduced some works new to our public here. The recitals were attended by an audience which steadily increased with every performance, and were listened to with never-flagging attention, in spite of their length and their severely classic character.

As I write, Mr. Joseffy's two piano recitals are near at hand. Those who mistakenly insist upon making comparisons between this artist and Mr. Rummel have now an excellent opportunity for the exercise of their favorite amusement. It is useless to tell these well-meaning but misguided auditors that a comparison between two artists whose styles and whose aims are so different is impossible, because they will not believe it; but it is nevertheless true.

OUR operatic song birds have flown—all save Campanini, who has stayed behind to add to his operatic laurels fresh ones gathered in the concert-room. His magnificent work in the "Siegfried" and "Götterdämmerung" selections has been mentioned, and now he has been setting "The Hub" wild by his singing in the "Stabat Mater." The usually calm and judicial Bostonians, startled out of their cold propriety, applauded and shouted like any excitable Italian audience. Campanini may not know it, but this is the greatest triumph of his life.

CARYL FLORIO.

#### THE FLORIO CONCERT.

AT Chickering Hall on Thursday evening, April 29th, Caryl Florio gave his first concert "for the production of his own works." Mr. Florio has hitherto been best known as an accompanist, and it is a fact, better known to solo artists than to the general concert-going public, that there is no accompanist in this city who is more sympathetic or more successful in helping singers over the rough places in their work. Several of Mr. Florio's compositions, especially those for voices, have become great favorites with the audiences who have attended in late years the Vocal Society concerts, for example, "Farewell to May," a five-part madrigal in the strict old English style, and "The Winds are all hushed," a four-part serenade in a rather freer form. The latter has hitherto only been performed at concerts given by the Brainerd and Weber Quartettes.

The Florio entertainment opened with an "Allegro de Concert" for saxophone quartette. This having been heard before, at Gilmore's concerts and at some of the Grand Opera House Sunday evening concerts, calls for no special criticism. The serenade, "The Winds are all hushed," was well done; this composition is strong and well worked for voices, grateful to the singers, and effective for the hearers. "St. Agnes," for soprano solo, with 'cello and organ accompaniment, is a very characteristic setting of Tennyson's words. Miss Brainerd did full justice to the vocal part, as did Mr. Werner to the 'cello obligato. They were both slightly overborne by the organ, which was at times too prominent for them.

The string quartette, No. 2, seemed to suffer from insufficient rehearsal, the last movement—a well-worked fugue—not being at all clear on a first hearing. It is unfortunate that the theme of the fugue reminds a quartette player of the theme of the last movement of Schumann's Quartette, No. 1, because it was the only phrase in the whole concert that even suggested a reminiscence of any other composer.

The glee, "On this fair day," showed Mr. Florio's ability to think back 250 years and write as he would have done had he been a contemporary of Wilbye or Weelkes. The rendering was more perfect than that of the serenade. Perhaps the most striking vocal effort of the evening was Mrs. Lasar-Studwell's rendering of "The Siren's Charm." The composition is unusually

original, and the combination of voice, clarinet, and 'cello is exceedingly happy. While in doubt whether Mrs. Studwell was imitating Mr. Lefebvre's clarinet-tone or Mr. Lefebvre was imitating Mrs. Studwell's soprano-tone, I was forcibly reminded of Berlioz's graphic comparison of the clarinet to the female voice, in his work on orchestration and instrumentation. The "Lullaby," sung by Miss Beebe, I had heard at an English glee club concert, and need only say that it improves on acquaintance.

The climax of the concert was the quartette for saxophones and piano. It should have been advertised as a concerto for piano with saxophone quartette accompaniment. The composition is in large form and fully worked out, and it is but justice to Mr. Florio to say that he is the first to write a composition for this combination of instruments. The themes are original and strong, and in their breadth remind one of some of Rubinstein's largest conceptions. Though the quartette parts require much of the players, they cannot be compared for difficulty with the piano part, which bristles with digital horrors.

The performance was a decided triumph. Mr. Florio never played such passages in such perfection before. He developed a delicacy and crispness of touch combined with a power and a brio that took even his warmest admirers by surprise.

On the whole the concert was most successful, both as regards the composer and the performers. Mr. Florio is to be congratulated on the result, and it is to be hoped that he will in due season give the second concert of his series.

D. E. R.

#### DESCRIPTION OF THE SUPPLEMENT.

PLATE XLIX. is a design for a tile. The ground is a mossy bank, which should be painted brownish green and the rushes a rich dark green; the water-lily leaves a bluish green. The water in the foreground should be a deep blue, with the reflection of the trees above it, and that in the middle distance should be lighter, with bright dashes of white. The sky is a tolerably dark blue. Paint the trunks of the trees dark greenish brown, to bring out the figures in relief. The bank at the back of the youth is clay, and should be reddish brown, with occasional tufts of green. The slope of the bank should be a varied green, shaded from the reddish brown of the edge. The trees in the distance should be grayish green, and only lightly touched. The girl is a blonde and the youth a brunette. The drapery of the former should be lemon yellow, shaded with russet brown; the handkerchief on her head, very light reddish purple. The youth's tunic should be bright crimson, with plenty of shadow, only a little of the bright color showing, and his mantle rich blue. His hair is bluish black, and his flesh should be almost wholly in shadow. The light would strike only on the shoulder and hip. The girl's head is in shadow, but her neck is in strong light, as are also her arms. The foot is in shadow.

Plates L. and LI. are designs for embroidery, working size. The former is intended for the border of a table-cloth—primroses, wood-anemones, and ivy—to be worked in crewels on cloth or serge; the flowers may be worked in silk. The design can be enlarged if desired. Chocolate brown will be a good color for the foundation; three shades of green may be used, the leaves of the ivy being the darkest, while the stalks and sepals of the primrose are the lightest, and the primrose and anemone leaves are of the intermediate tint; a greenish-yellow may be used for the ivy and anemone stems, the latter being a trifle the lighter in tone; the primroses are of a very pale yellow with darker yellow centres, the anemones a pinkish-white, with pale brown centres and light yellowish stamens; the mid-veins, where shown, may be of a very pale yellow.

Plate LI. is a design for a mantelpiece border—oranges and blossoms—which may be continued to the required size, the basket to come in the centre. It is to be worked on cloth, serge, or velvet, in silk or crewel according to taste. A rich brown will make a good foundation; the fruit and the ribbon should be worked in deep orange, which may also be used for the stamens; the basket may be of a rather lighter yellow, relieved by creamy white for the bands, with very light brown for the vertical and short diagonal markings; the blossoms and buds should be creamy white, the leaves and arabesques a light olive green, and the

stems greenish-yellow. The horizontal lines at the top and bottom should be the same color as the basket.

PLATE LII. is the fourth in Prof. Camille Piton's series of designs for dessert plates. It represents the *Pyrus Japonica*. Prof. Piton's directions for painting it are as follows: Grounding color, rose Pompadour; white flowers, first fire, light sky blue with pearl gray, shaded with light gray and yellow ochre; second fire, pearl gray, with sky blue J ochre. The centre is brown No. 3 bitumen. Leaves, first fire, deep chrome green, yellow ochre, brown bitumen; second fire, grass green, No. 5; brown, 108. The leaves in the background are bluish green, chrome green, and gray.

## Correspondence.

### MEGILP FOR OIL PAINTING—AN ENLIVENER.

Editor of *The Art Amateur*:

SIR: Please tell me the use of megilp in oil painting. What is used by oil painters to liven up colors that dry dead?  
W. D. B., Napoleon, O.

ANSWER.—Megilp is an exceedingly unsafe vehicle to use in oil painting. It is composed of mastic varnish and boiled linseed oil. It gives a disagreeable shine to the painting, and is liable to crack. A good way to enliven a painting that has sunken in dead is to rub over it with a stiff bristle brush a little Soehnée's Retouching Varnish. It is safe, and is much used by the French artists.

### A BACKGROUND FOR GRAPES.

Editor of *The Art Amateur*:

SIR: Will you kindly tell me the most appropriate background for a painting in oil of a bunch of Malaga grapes?  
THOMAS REDDY, New York.

ANSWER.—To bring out your grapes in relief, use a dark rich background. Lay it in with burnt umber, and when that is dry glaze it with asphaltum and Prussian blue.

### CANVAS FOR PAINTING.

Editor of *The Art Amateur*:

SIR: Will you please inform me what is the best material for canvas, and how I can prepare the same for oil painting?  
AMATEUR, Cornwall-on-Hudson, N. Y.

ANSWER.—You will find it cheapest to buy your canvas by the yard ready prepared. N. E. Montross, No. 1380 Broadway, New York, will supply you with either the American or the English. The latter is the dearer, but, in the opinion of many artists, is no better.

### PHOTOGRAPHS ON LEAVES.

Editor of *The Art Amateur*:

SIR: Can you describe for me the process for photographing on leaves?  
CAMERA, Philadelphia.

ANSWER.—Fresh leaves, especially such as afford a smooth surface when pressed, are first immersed in alcohol until they are pale enough in color to form a pleasing background for the photograph, and, at the same time, become less liable to change the tint. Bleaching the leaves will not answer the same purpose. After draining off the alcohol, the leaves are spread out into the air until they become flaccid, and are then pressed for half an hour between blotting-paper. The upper surface of the leaf is then floated on a salted solution of albumen, or brushed rapidly with it by means of a broad brush, and the coating is dried as rapidly as possible by hanging the leaves on a cord with the albumenized side nearest a stove, in order that all the natural moisture of the same may not be lost, or they will become too brittle for the subsequent manipulations. It may even be advisable in some cases to moisten the unalbumenized side of the leaf during the drying. A second pressing is generally necessary at this stage, after which operation the leaves ought to be immediately sensitized, either by floating them on a solution of nitrate of silver, or by brushing them with it. Dried with the same care as before, the leaves may again be pressed with advantage before exposing them under the negative.

### LAYING IN AN OIL PAINTING.

Editor of *The Art Amateur*:

SIR: (1) Is there any set rule for manipulating the pigments (in oil-colors)? (2) Are there any lectures or books published on the subject? (3) Does the Report on Art Schools, by Mr. F. Waller, of the Art Student's League, give any information on the subject?  
A READER IN DETROIT.

ANSWER.—(1) There are several ways of laying in a picture. Some painters like putting in a thin rubbing of color, and others paint with a solid coat—"impasto," as it is called. A visit to some good artist would be of much service to you. Any painter of your acquaintance would give you ungrudgingly a hint about laying in a picture, although your proper course obviously is to take lessons from a competent instructor. (2) "Conversations on Art Methods, by Thomas Couture," published by G. P. Putnam's Sons, will be of great value to you. We can also recommend Susan M. Carter's little handbook on "Landscape Paint-

ing in Oil," published by the same firm. The price of the first named is \$1.25, and of the latter 50 cents. We will send them to you, if you choose, on receipt of the price. (3) No.

### FLUX FOR HARD FIRING.

Editor of *The Art Amateur*:

SIR: In answer to the query of "Amateur Glass Painter" we can recommend the following mixture as a good general hard flux: One part of silicious sand, or pure calcined flint powder, and one part of litharge in scales. Mix and melt. This flux can be modified in softness by adding a quarter of a part of borax glass in the grinding, but not in the melting. This will also be found a good general flux for porcelain, for tiles especially.  
WM. GIBSON'S SONS.

### GOLD AND SILVER FOR CHINA DECORATION.

Editor of *The Art Amateur*:

SIR: In a recent issue you speak of dissolving gold for china decoration. How is it done? Also, please tell me what will dissolve silver? I wish to use both for ceramic decorative purposes.  
AURO.

ANSWER.—Aqua regia dissolves gold. It is composed of one part of muriatic acid and two parts of nitric acid. Muriatic acid dissolves silver.

### COLORING PHOTOGRAPHS.

Editor of *The Art Amateur*:

SIR: Please inform me in what numbers of your admirable journal you published instructions to amateurs for coloring photographs, and whether I can procure the numbers?  
A NEW SUBSCRIBER, Galena, Ill.

ANSWER.—The subject was fully treated in a series of three articles published in the December, February, and March numbers, which will be mailed to you on receipt of \$1.50.

### FIRING CHINA IN A STOVE.

Editor of *The Art Amateur*:

SIR: Will you please tell me whether it is possible to fire decorated china in a stove? I have seen some notice of such a process, but have never had the courage to risk it myself.  
SADIE L., Orange, N. J.

ANSWER.—It is not only possible, but it is done successfully by using the kiln made for that purpose by Miss Nellie M. Ford, of Port Richmond, N. Y., whose advertisement will be found on another page.

### THE TERM "GENRE."

Editor of *The Art Amateur*:

SIR: Why must we use the French term "genre" to express narrative painting? Is not the latter a sufficiently comprehensive English term and a good substitute?  
ARTIST, New York.

ANSWER.—It is certainly unobjectionable, and perhaps expresses the idea better than "incident painting," which is the term used by Mr. Poynter, in his recent London lectures on art.

### CURTAINS DESIGNED BY THE PRINCESS LOUISE.

Editor of *The Art Amateur*:

SIR: I am told that the curtains in one of the state-rooms of the new Town Hall at Manchester, England, were designed by the Princess Louise. Is this true, and can you give me a description of them?  
ICE QUEEN, Montreal.

ANSWER.—The curtains you speak of, we are informed, "have a broad dado of dark velvet upon deep-red cloth. On this dado is a bold pattern of sunflowers, and their leaves are standing up all in a row; they are in applied work with several threads of crewel sewn round each leaf and flower. A band of dark-blue cloth goes round dado and curtain, edged with narrow lines of brown, and studded with circles of yellow-brown cloth, also edged with brown—the three primary colors being brought into harmony boldly and successfully."

### ABOUT SOME ART NEEDLEWORK MATERIALS.

Editor of *The Art Amateur*:

SIR: Most materials for curtains, I find, are different in color and tone when seen in the piece than when they are when made up. (1) Can you give any general rules which will aid an inexperienced purchaser in the matter? I have just brought home some crimson upholstery felt, for instance, with which I intended to trim some serge curtains, and I find the color is much lighter than I supposed it to be. (2) Where can I buy the arrasene and the Bolton sheeting which are spoken of in a recent number of *THE ART AMATEUR*?  
CELIA, Boston.

ANSWER.—(1) Satins and silks are brighter in color and lighter in tone when seen in the piece; velvets are much darker; cloths and serges are a little lighter. (2) Messrs. R. H. Stearns & Co., 131 and 133 Tremont Street, Boston, keep a full supply of arrasene, Bolton sheeting, and other English materials for artistic embroidery which are not for sale at the regular fancy-workshops.

## New Publications.

"LES MAITRES ORNEMANISTES"—The Masters of Ornament—is the title of a handsome work by D. Guilmard, the publication of which, in fifteen monthly parts, has lately been commenced in Paris. It is to be devoted to the designers, painters, architects, sculptors, and engravers of the French, Italian, German, Flemish, and Dutch schools, who have paid attention to decorative work. It will be copiously illustrated, and promises to be a work of great interest and utility. Subscriptions for it are received by J. W. Bouton.

"LE FRANÇAIS," a new monthly review of French grammar and literature, will appear next October under the editorship of M. Jules Lévy, of Boston. Judging from the prospectus, it will be invaluable to all who are interested in any way in the language and literature of France. Students of French especially will be delighted to escape from the ordinary routine, and refresh themselves with the ingenious exercises and entertaining selections that will be furnished by M. Lévy, of whom we know enough to feel sure that his work will be well done.

READERS of modern French light literature will be glad to know that Mr. J. W. Bouton has received from the publisher, Dentu, in Paris, the eighth edition of the "Dictionnaire Historique d'Argot." It contains a supplement of nearly three thousand new words, a fact which tells its own appalling story of the increase of slang in the French language.

### BOOKS RECEIVED.

HORACE VERNET AND PAUL DELAROCHE. Great Artists' Series. Scribner & Welford: New York.

HAND-BOOK OF DRAWING. By William Walker. Charles Scribner's Sons: New York.

ARTISTIC EMBROIDERY. By Ella Rodman Church. Adams & Bishop: New York.

PRINCIPLES OF DECORATIVE DESIGN. By Dr. Christopher Dresser. Cassell, Petter & Galpin: New York.

HOMO SUM. By Georg Ebers. Wm. S. Gottsberger: New York.

ALVAH VINE. By Henri Gordon. American News Company: New York.

ATLAS DE L'ANATOMIE DES FORMES DU CHEVAL. Par Guillaume Regamey. Librairie Germer Baillière et Cie.: Paris.

THE NEW YORK EXCHANGE FOR WOMAN'S WORK is to be congratulated on the rapid growth of its business, which has warranted it in occupying now three floors of the rooms No. 4 East 20th Street, instead of one, as hitherto. The first floor is now devoted wholly to the more artistic goods, including a good deal of decorated china and some needlework of decided merit. Some painted screens, portières, table-covers, and curtains, excellent in design and execution, are offered at much lower prices than they could be bought for elsewhere. Coverings for entire suites of furniture, with fine embroidery, have been executed by the society in a most creditable manner. Up-stairs there are many curios, rare, old laces, and articles of bric-à-brac, which are well worth looking at. They generally find their way to these salesrooms through the change of fortune of needy gentlewomen to whom they have belonged. The Woman's Exchange is a noble society, doing a good work, and we can cordially commend it to the kind offices of our readers.

A PACKAGE OF SAMPLE LEAD PENCILS received from the American Lead Pencil Co. we find well adapted to the several particular purposes for which they are designed. The "English Drawing pencils" appear to be very carefully graded, fine American plumbago is used, and the wood, which is natural cedar, yields easily to the knife. The samples of the "Cumberland" brand we have tried are also well suited for drawing purposes. The "American No. 2," a useful pencil for general use, comes to us in various degrees of finish. The most beautifully-finished pencil of all, and, so far as we know, the handsomest in the market, is the "Bric-à-brac," a new brand, hexagon shape, stained cedar, with ebony finish and with nickel tip. The "Phonographic," adapted for the use of reporters, is worthy of special mention for its smoothness and strength of lead—the latter a great desideratum with stenographers.

AMONG NOVELTIES IN FURNITURE introduced by Mr. F. Krutina, of East Houston Street, may be mentioned square-finished, ebonized, and gilt rings, made to run on ebony, mahogany, and brass curtain and portière rods. The same manufacturer also shows what may be called "The lover's chair," which is a double chair, the seats side by side, with only a single arm, which divides them. Each seat and back is a pillow. The color of the coverings is in harlequin fashion, the opposite parts alternating, for instance, from purple to orange, red to green, and so forth. Some ebonized wood cabinet etagères, with embossed plush panels, made by the same house, are very effective for a moderate-priced article.

### DECLINED WITH THANKS.

DESIGNS from "Young Architect," "S. B. H.," "Carrie B.," "Woodford," "B. S.," North Adams; "C. C. F.," "Perry," "D. F.," and "Portia." We return to the senders those which were accompanied by stamps for that purpose.



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